Tuesday 4 March 2025

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Mamiya C330

Twin prop

How a humble 1960s **Mamiya C330** TLR changed David Clapp's photography

Style + substance

Why the 'joyously creative' OM System OM-3 is the perfect combination of retro style and cutting-edge features

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How *The Face* magazine changed popular culture

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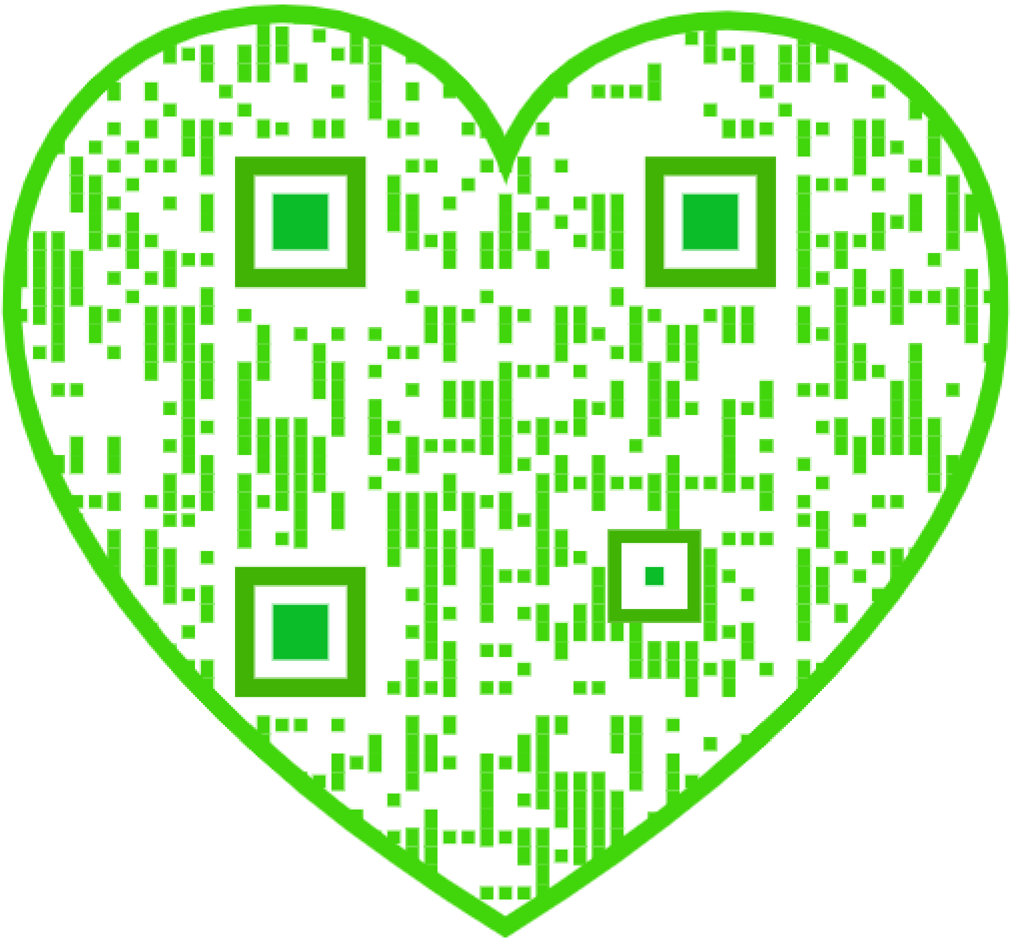
First Look Sigma BF hands-on – uniquely designed full-frame mirrorless camera



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Welcome

One thing you soon learn as a journalist covering the photographic industry is never to write anything off unless it really is dead and buried. Many pundits ghoulishly predicted the demise of the Micro Four Thirds format in a market dominated by full-frame cameras, for example, but OM System has just released a very impressive new camera, the OM-3. Don't miss Andy Westlake's definitive review on page 24. Other highlights of this packed issue include a look at how the photography in *The Face* magazine changed popular culture; and a celebration of the work of pioneering South African documentary photographer, Ernest Cole. The ever-versatile David Clapp also reveals how a humble 1960s Mamiya convinced him it's hip to be square!

Geoff Harris, Deputy Editor

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MAIN COVER PICTURE © ANDY WESTLAKE. INSET, LEFT, ABOVE ©ELAINE CONSTANTINE. INSET, LEFT, BELOW © ERNEST COLE

Our cover picture of the OM System OM-3 was taken by Andy Westlake. Read his full review on page 24.

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy tests the exciting OM System OM-3, and gets a hands-on first look of the uniquely designed Sigma BF

AMY DAVIES
Features Editor

Amy writes about a major exhibition that explores the impact of the iconic magazine, *The Face*

DAVID CLAPP

The top landscape and travel photographer shares his medium format analogue journey and love affair with Mamiya

PETER DENCH

The AP regular writes about a documentary highlighting the crucial work of South African photographer Ernest Cole

JESSICA MILLER
Dep. Online Editor

Our social media manager selects some more excellent reader images – see pages 44-46

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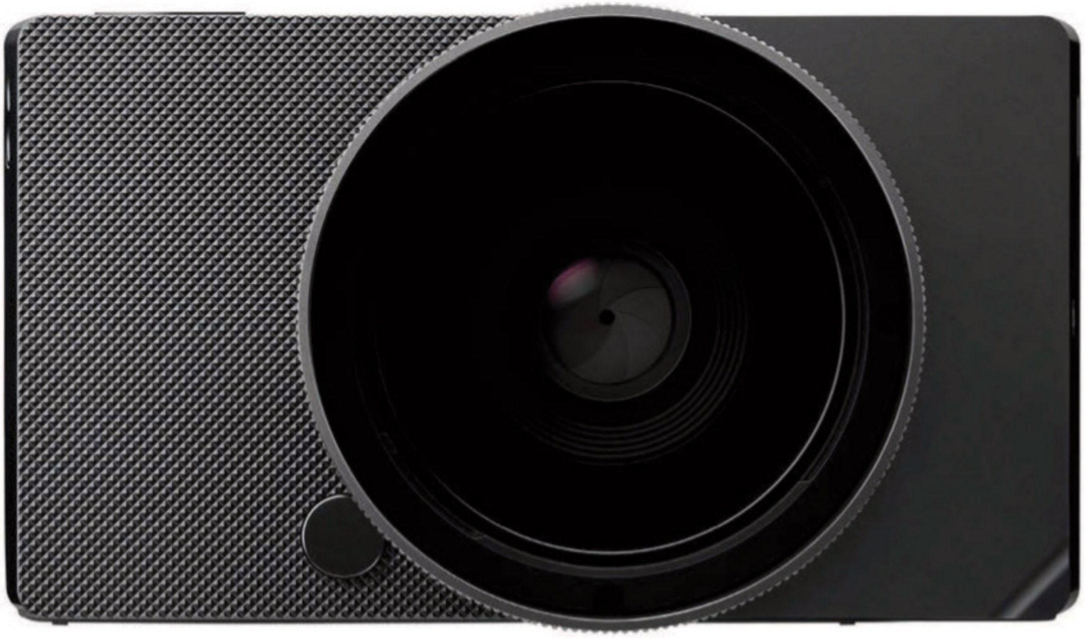
Sigma BF

Andy Westlake gets hands-on with this uniquely designed full-frame mirrorless camera



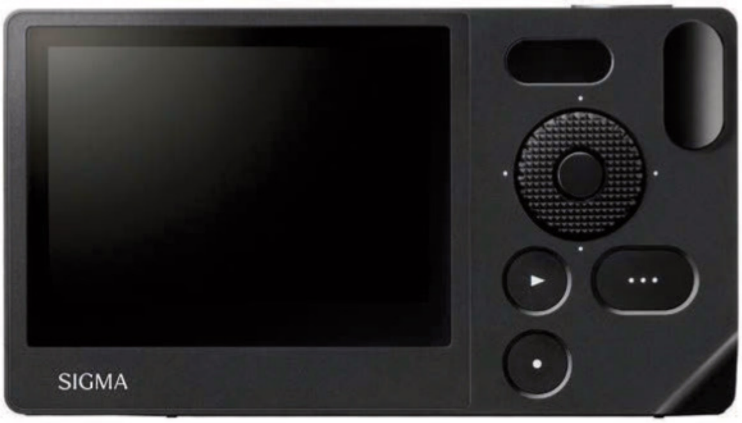
At a glance

£1,969 body only

- 24.6MP full-frame sensor
- ISO 100-102,400 standard
- Up to 7fps continuous shooting
- 6K 30fps, 4K 30fps, Full HD 120fps video
- 3.2in, 2.1m-dot fixed touchscreen

Grip

The camera feels surprisingly secure in your hand, thanks to a small thumbhook and textured finger grip.



Screen

Viewing is solely via the fixed rear 3.2in touchscreen, with no viewfinder. A small status screen shows whatever setting you're changing.

Storage

There's no memory card slot at all; instead, the camera comes with 230GB of built-in storage.

Unibody

The BF's body is crafted from a single solid block of aluminium for maximum rigidity. It comes in silver or black.

Above: The camera is unusually styled, with a very simple external design; all the controls are on the back

Below: The clean-looking top-plate, with just the shutter button

Sigma has unveiled a striking new full-frame mirrorless camera, the Sigma BF. It's designed to be a small, simple-to-use camera for everyday photography, with a rethought user interface that aims to do away with film-era concepts and over-complicated menus. And in typical Sigma fashion, it's distinctly unusually styled. I was lucky enough to be invited to its launch event at the firm's Tokyo headquarters, to try out the camera for myself.

To be honest, my first reaction on seeing the Sigma BF was 'what on Earth is that, and how am I supposed to hold and use it?'. Externally, the camera has a very simple design. From the front, it looks like a plain rectangle, with a textured fingergrip on one side of the lens mount. There's just the shutter button on top, a single strap loop on one side, and USB-C port on the other. All the controls are on the back, and they're very simple – four buttons and a single dial, all placed under the control of your right thumb. It's quite unlike anything I've seen before.

In your hand, though, the camera feels great, and comes across as a seriously premium product. This is thanks to its one-piece aluminium body, which is beautifully finished and feels extremely sturdy. Look closer and there are lots of neat little design touches too, including rounded corners at the bottom on the front left and back right,

In the hand, the camera feels like a seriously premium product

so they won't dig into your hand.

Size-wise, the Sigma BF is small but not tiny, measuring 130.1x72.8x 36.8mm and weighing 446g. That's similar to other compact full-frame models such as the Sony A7C II and Panasonic S9, in terms of frontal dimensions. But it's rather slimmer and lighter.

As Sigma promised, the user interface is entirely refreshed, and indeed rather unusual. For example, the camera does away with the concept of conventional PASM modes – instead you simply tell it which of shutter speed, aperture, ISO and exposure compensation you want to take control of, and which you'll leave on Auto. Then, in order to select and change a setting, you use the combined d-pad/ rear dial. To my mind, this makes perfect sense. Elsewhere, the main menus are strikingly simple and straightforward, with just a couple of screens full of settings.

Photographer's camera

Features-wise, the BF is relatively uncomplicated, too. It employs a 24MP full-frame sensor, offering a standard sensitivity range of ISO 100-102,400. Extended settings down to ISO 6 are also available, essentially by adding together multiple ISO 100 exposures. Continuous shooting maxes out at 7fps, which is fairly pedestrian by today's standards.

Autofocus is a real step up over previous Sigma cameras, though, thanks to the addition of on-sensor phase detection. The BF also gains a limited level of subject recognition, covering humans and animals.

While Sigma is clear that it sees the BF as primarily being for photography, it has a reasonable video spec too. It can record in 6K or 4K at up to 30fps or Full HD at up to 120fps. But you don't get microphone or headphone sockets, or an HDMI output port. In this respect, the older Sigma fp remains a better option.

First impressions

There's no doubt that the Sigma BF is an incredibly striking camera, and it's beautifully made too. I found the new user interface to be mostly straightforward, but then in some respects, frustratingly unintuitive to use. For example, it was far from obvious how to switch between still and video shooting. But this may just have been my jetlag-addled brain.

This is, clearly, a camera that will work best with small prime lenses, and in particular Sigma's i-series primes with their metal barrels and built-in aperture rings. Indeed Sigma didn't have any other lenses available to try with the camera at its launch event. The L-mount versions of these lenses will also now all be available in silver, to match the silver BF body.

It's difficult to draw any definite conclusion about how well the BF works, and fits Sigma's design goal of being a creative everyday camera, without spending more time shooting with it and trying out its new interface for real. But in a world where new cameras tend to be identikit SLR-shaped black boxes with complex controls and incomprehensible menus, it's certainly a breath of fresh air. I'm really glad that Sigma had the courage to try something that bit different.

Two very different Sigma lenses

Sigma's new all-in-one zoom, the 16-300mm F3.5-6.7 DC OS

Sigma has also taken the wraps off two new lenses. First is an all-in-one 'superzoom' lens for APS-C mirrorless cameras, in the shape of the Sigma 16-300mm F3.5-6.7 DC OS Contemporary. With a massive 18.8x zoom range covering 24-450mm in full-frame terms, it should be able to handle almost any kind of subject – travel, landscape, or wildlife, or simply everyday photography. It's even capable of half-life-size magnification at 70mm.

Despite its zoom range, the lens is perfectly sensible in terms of size. It's 73.8mm in diameter, 121.4cm long, and weighs 615g. You get built-in optical stabilisation, with 6 stops of shake reduction promised at wideangle, dropping to 4.5 stops at telephoto. Autofocus is said to be fast and quiet thanks to Sigma's High-Response Linear Actuator (HLA) motor.

Other attractive features include a dust- and moisture-resistant build and a water- and oil-repellent coating on the front glass. The Sigma 16-300mm F3.5-6.7 DC OS is set to be available in Canon RF, Fujifilm X, Sony E and L mounts, and go on sale in April for £599.

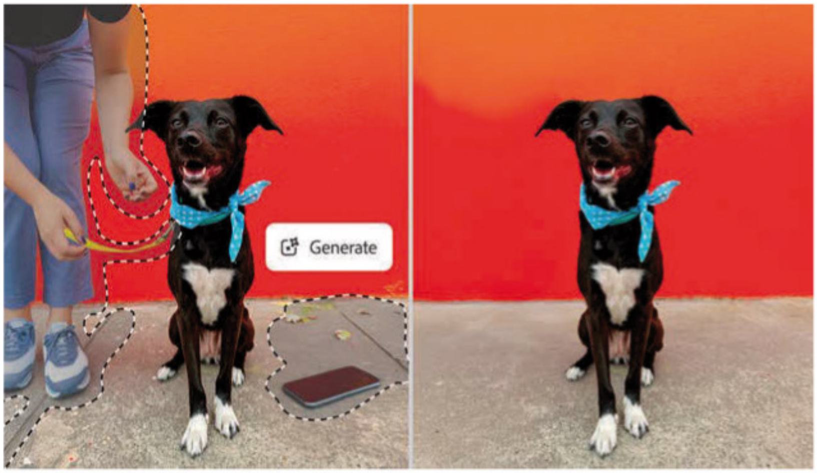
Premium telezoom

After teasing a telephoto lens of a type never seen before, Sigma has duly unveiled the 300-600mm F4 DG OS Sports. With its long reach and constant f/4 maximum aperture, it's a lens that should appeal to photographers shooting such things as airshows, wildlife, and motorsports. The firm is promising high image quality equivalent to a 600mm f/4 prime lens.

Key features include weather-resistant construction, optical stabilisation rated to 5.5 stops at 600mm, and fast, responsive autofocus. There's a whole set of controls on board, too, including four AF lock buttons plus OS mode, focus mode, and focus limiter switches.

Unsurprisingly given its spec, physically the lens is a bit of a beast. It is 467.9mm long and weighs 3,985g. Sigma says it hopes this counts as 'manageable' for handheld shooting, with operability aided by an internal zoom design. The Sigma 300-600mm F4 DG OS Sports is due in April, in E and L mounts, for £5,899.

The 300-600mm F4 DG OS telephoto lens



The new app includes object removal

Major new Photoshop smartphone app

WITH Adobe Photoshop recently celebrating its 35th anniversary, the company has released a brand-new Photoshop app for iPhone – with an Android version coming soon.

Both the newly designed app and web version include some of Photoshop's core imaging and design tools, such as layering and masking. There are also tools for precise selections, targeted adjustments, advanced colour corrections, and object removal with the Spot Healing Brush; plus the ability to remove, recolour or replace parts of an image with the Tap Select tool. AI-powered Generative Fill and Generative Expand are included, too, and both app and web versions integrate with the Adobe Stock library, should you need to import extra imagery.

'The introduction of Photoshop's new mobile app marks the first time that image editing and design features and capabilities at this level of power, precision and control have been available for free in a single mobile app,' said Adobe.

If you already subscribe to Photoshop via a Creative Cloud package, then the new app and web version is included. Otherwise, the Photoshop Mobile and Web Plan is priced at $7.99 a month, with UK pricing to be confirmed.

Sony pro shortlist announced

THE SONY World Photography Awards has revealed the 30 finalists and shortlisted photographers in its 2025 Professional competition, chosen from over 419,000 images from over 200 countries.

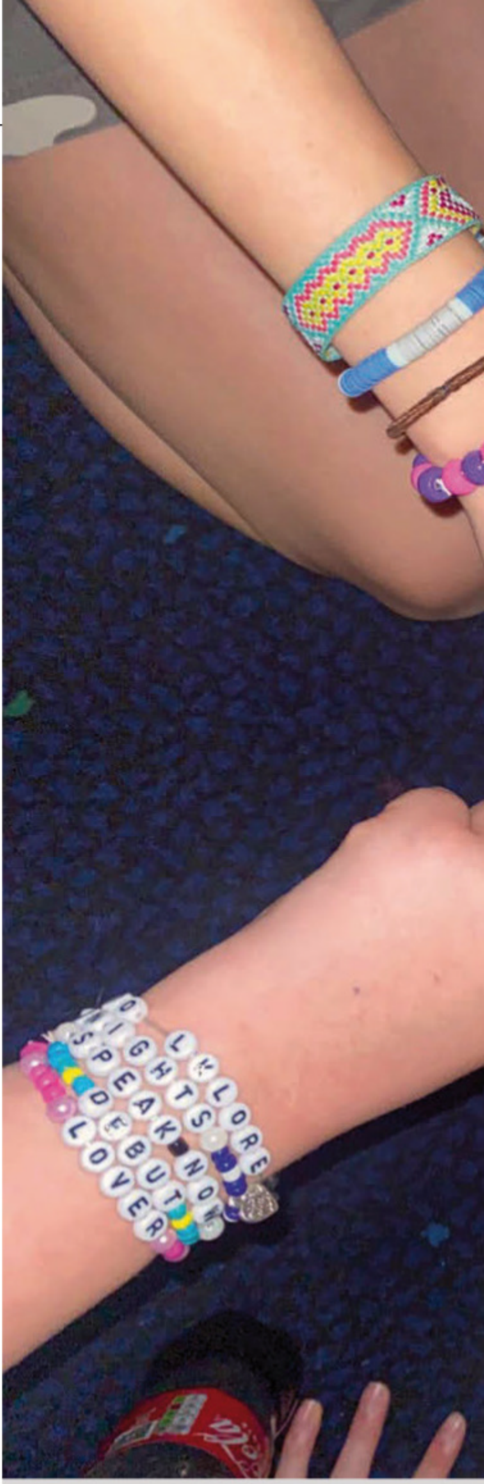
Ten category winners will be chosen from the 30 finalists and announced at a ceremony in London on 16 April. The winner of the Photographer of the Year title is chosen from the category winners and announced on the same night, with the recipient getting a $25,000 cash prize and a range of Sony digital imaging equipment.

Several UK photographers made the finalist list, including Owen Davies (Architecture and Design), Julio Etchart & Holly Birtle (Creative), Tom Franks (Portraiture) and Laura Pannack (Perspectives).

For more details, visit bit.ly/sonywpapro

© IVAN RYASKOV, KAZAKHSTAN, SHORTLIST, PROFESSIONAL, PORTRAITURE, 2025 SONY WORLD PHOTOGRAPHY AWARDS

Ivan Ryaskov from Kazakhstan was shortlisted in the Portraiture category of the Professional competition for his stunning portfolio



© KELLY RIDDICK

Hand it to them

THE MENTAL Health Foundation is inviting photographers across the UK to submit images to its Positive Mental Health Image Library. The foundation is seeking 'an authentic moment that reflects a positive sense of community.' The images will be available for use by the media and other organisations to illustrate mental health; there is also a competition to find the single most impactful image submitted, with £200 in shopping vouchers as a prize. You can enter at bit.ly/newmentalhealthlibrary and the closing date is 21 March.

This image by Kelly Riddick already graces the Positive Mental Health Image Library – why not submit your pictures for consideration too?

Get ready for Photo North

THE PHOTO North photography festival is returning to Leeds this year, taking place from 11-13 April. A wide variety of work will be exhibited by a diverse range of photographers, including Paul Hill and Maria Falconer, Michael Ormerod and John Bulmer. There is also a Live Lounge with talks and screenings, a market area with book and print stalls, and special events for students. For details, see www.photonorthfestival.co.uk

Photo North organisers Peter Dench and Sharon Price

New Canon compact – but there's a catch

The Canon PowerShot V1

CANON has announced the PowerShot V1 compact, aimed at vloggers and content creators – but it's currently available only in Asia. The new camera comes with a fixed 16-50mm equivalent F2.8-4.5 zoom lens, with built-in 3EV ND filter, and a new 22MP Type 1.4 CMOS sensor. (Type 1.4 sensors are similar to Micro Four Thirds chips, but have a wider 3:2 aspect ratio.)

Specific video features include 4K video recording at up to 60p (from a 1.4x crop, 1:1 pixel capture), a built-in fan and a choice of 'moods' for movie shooting.

Viewpoint
Geoff Harris

Overshooting has become a problem for our deputy editor. What can he do about it?

'My name is Geoff and I am an overshooter. It's making my photography unmanageable.'

While I'd never compare overshooting to a more serious addiction, I feel I need to be honest about my problem – and I suspect I am not alone.

'But why is it even that big a problem,' I can hear you say. 'You no longer need to worry about running out of film and cheap, large-capacity memory cards are readily available.' True, but overshooting has a knock-on effect.

The problem is that overshooting then turns culling and editing my pictures from a shoot into a real chore. So I put it off, and the pile of unedited images sitting on various memory cards or 'clouds' soon mounts up.

Being too trigger-happy can also cause problems if you are low on memory card space or battery power. When something really interesting or unique suddenly happens in front of you, you could miss the picture altogether. See what I mean?

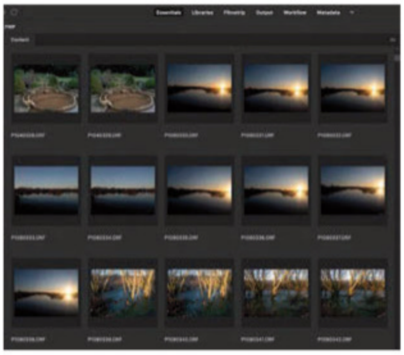
Be mindful and move on

I am trying to deal with my overshooting in the spirit of problem-solving, rather than beating myself up. First, I need to be more disciplined when I am out taking pictures. I don't need ten very similar shots of a cormorant drying its wings in the sun; one or two will usually suffice.'

I could also imagine I am shooting film and am limited to 36 exposures. Or I can pretend I have a small-capacity memory card and I'm about to run out of space.

Before anyone writes in to suggest I just shoot film, I've tried that – it helps with overshooting a bit as film costs add up, but I've also ended up with lots of undeveloped rolls of film sitting around!

Beating overshooting is also about being more mindful when you are about to take the shot. Is the light as good as it could be? Are distractions creeping in? Can I see all of that bird or person's face? If not, don't take the shot and wait awhile until conditions are better.



The ugly reality of overshooting as revealed by Adobe Bridge. I did that sunrise and dispiriting water to death…

Then, I need to be more rigorous when I preview the image. Checking if the image is sharp enough by reviewing it at 100% (if your camera allows it) is a great tool here. Any doubts, bin the image.

To sum up, I've come to realise that efficient shooting and editing requires the D word – discipline. I still shoot the occasional wedding, where discipline is imposed on you, like it or not. For those who don't have an externally imposed deadline, being disciplined about overshooting frees you up to shoot more interesting things that day. And liberates you from spending ages culling shots before you even get round to editing.

Being disciplined about editing then helps you identify your best pictures, so you can do something positive with them such as sharing them on social, entering competitions, printing them and so on.

If you've also struggled with overshooting or procrastination when it comes to culling and editing images, we'd love to hear from you, along with any solutions you've found. Email **ap.ed@kelsey.co.uk**

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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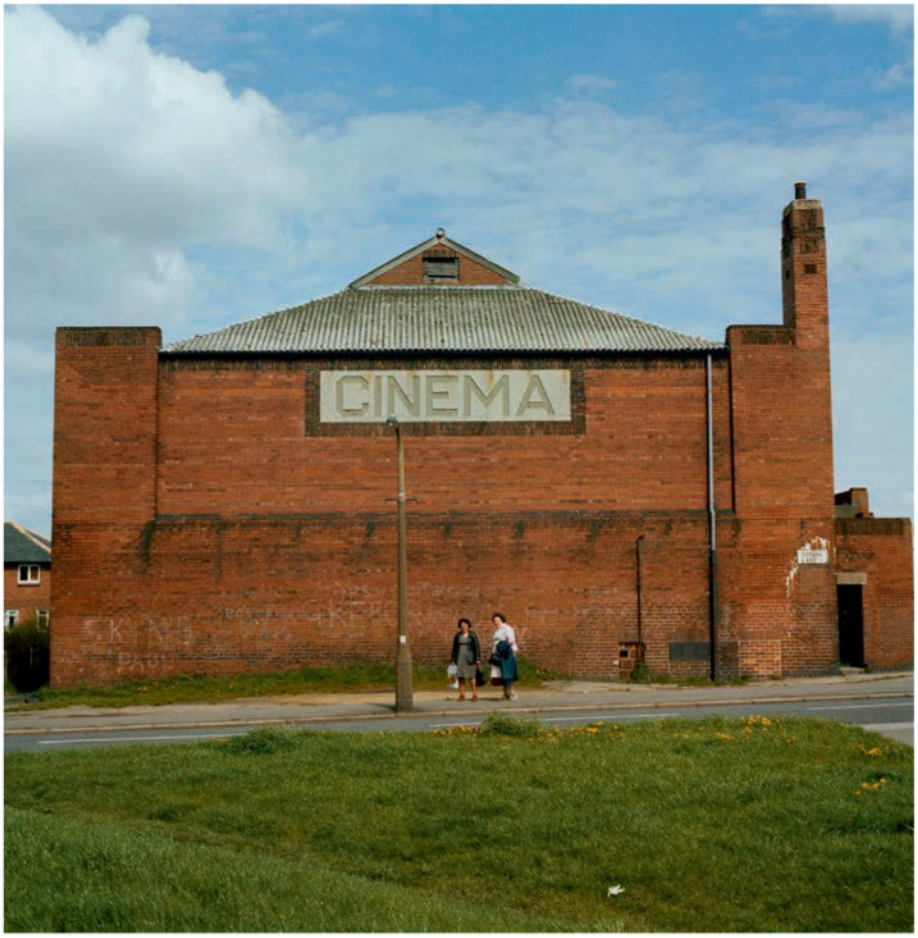

ALL IMAGES © PETER MITCHELL

Clockwise from left:

Two anonymous ladies, Tivoli Cinema, Acre Road from Sisson's Lane, Leeds, 1976

Ghost Train Ride, Woodhouse Moor, Leeds, Spring 1986

The Kitson House telephone, Quarry Hill Flats, 1978

Scarecrow 28

Ready mixed Concrete Ltd., Elland Road, Leeds, 1977

Peter Mitchell: Nothing Lasts Forever

7 March – 15 June. The Photographers' Gallery, London.
On the door, £10/£7 concessions (members go free),
Advance online booking, £8.50/£6 concessions

A retrospective of a pioneering '70s and '80s photographer is a treat not to miss, says **Amy Davies**

Marking a return to The Photographers' Gallery after more than 40 years, the work of the visual storyteller Peter Mitchell is often regarded as some of the UK's most important early colour work.

First photographing in the 1970s and 1980s, Mitchell's observations of social history in Leeds show off his longstanding, warm and poetic connection with the city.

It's clear from looking through his extensive back catalogue that he has a huge amount of affection – told in a sometimes offbeat and quirky way – for Leeds. We get to see the changing face of a city over many years, a place that has gone through a huge period of transformation over the decades.

In this exhibition, Mitchell's well-known series, A New Refutation of the Viking 4 Space Mission, is included. This imagines England as seen through the eyes of an alien from Mars – of course – with demolished flats, shopkeepers and their shops, boarded-up and disused buildings, and portraits of scarecrows all on display. Also shown is the demise of the Quarry Hills Estate in Leeds, of which he said, 'I know there was no point in keeping Quarry Hill flats. But what it stood for might have been worth keeping.'

Mitchell describes himself as a 'man of the pavement', and continues to regularly walk the streets of his cherished hometown, even today in his 80s. Rarely-seen works from his collection, as well as personal ephemera and found objects, are also on display.

A book, also titled *Peter Mitchell: Nothing Lasts Forever* has also been published by RRB Photobooks in collaboration with Leeds Art Gallery.

Don't forget that your ticket covers all exhibitions on display at The Photographers' Gallery, so you'll also have a chance to see the latest work from the Deutsche Börse Photography Foundation Prize, too.

GHOST
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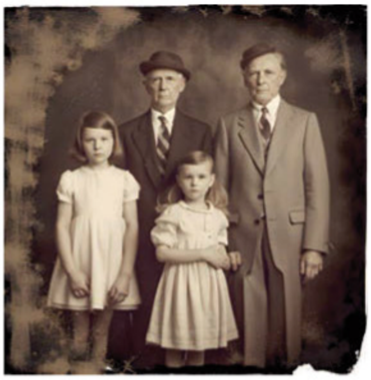
Books & exhibitions

The latest and best books and exhibitions from the world of photography



'A photograph of the perfect family.' This is a synthetic image, not a photograph, generated by DreamStudio in response to the text prompt (above) by Fred Ritchin, August 2023

The Synthetic Eye: Photography Transformed in the Age of AI by Fred Ritchen

£20, Thames & Hudson, softback, 240 pages, ISBN: 9780500297391

© THAMES & HUDSON

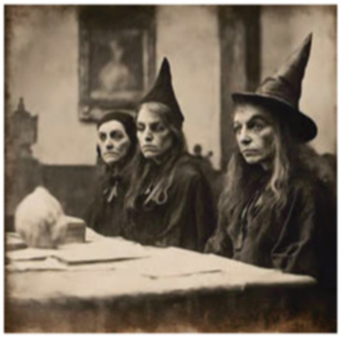
There's perhaps no bigger – or more talked-about – subject right now than photography's interactions with AI.

In this fascinating book, the writer, educator and critic, Fred Ritchin, goes on a vital exploration of the ethics and potentials of artificial intelligence and what it means for the future of photography.

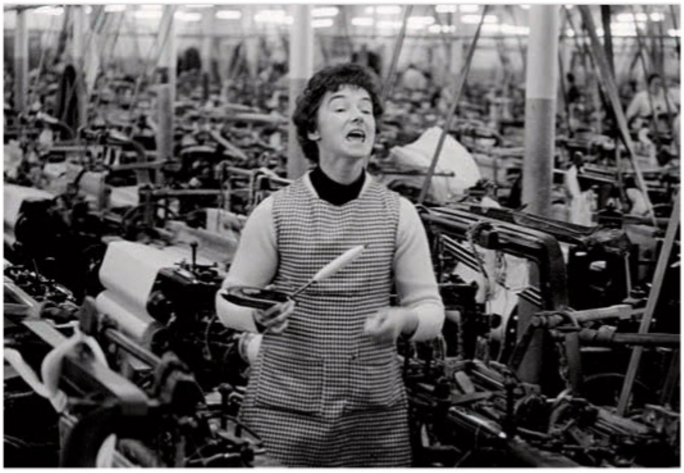
Currently, Ritchin is the Dean Emeritus of the International Center of Photography (ICP) School, and has previously worked at New York University's Tisch School of the Arts. He's also been a picture editor at *The New York Times* and has been nominated for a Pulitzer Prize – safe to say this is someone who knows their stuff.

There's a lot to wade through when it comes to understanding this emerging technology, so you'd be forgiven for assuming it's all bad news. Of course, the truth is a lot more nuanced than that, and a book like this really helps you to put it all into perspective.

If you want to delve further into the topic and expand your understanding of a debate that is likely to rumble on for the next few years, this is well worth picking up and taking a look at.



'A photograph of the Salem witches on trial in 1692.' This is a synthetic image, not a photograph, generated by DreamStudio in response to the text prompt (above) by Fred Ritchin, August 2023



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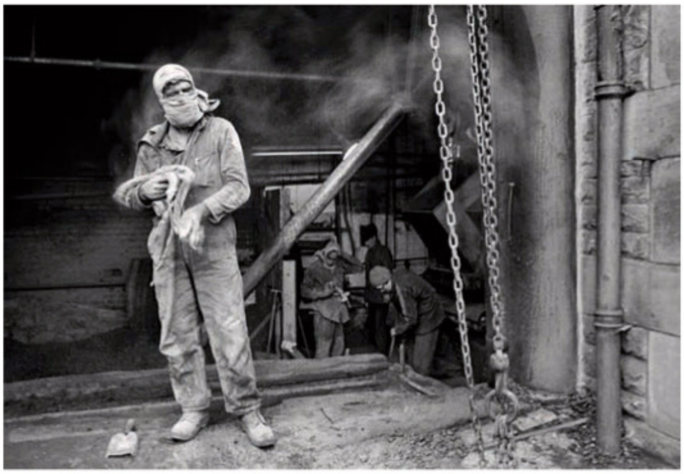
Weaver, Queen Street Mill, Harle Syke, Burnley, January 1976



© DANIEL MEADOWS

James Nutter & Sons, Bancroft Shed, Barnoldswick, April 1976

Shuttles, Steam and Soot: a cotton mill in Lancashire by Daniel Meadows

Until 29 March
Four Corners, Bethnal Green, London
Free admission

In 1975, the renowned British documentary photographer Daniel Meadows began a two-year residency as a photographer for Borough of Pendle in Lancashire.

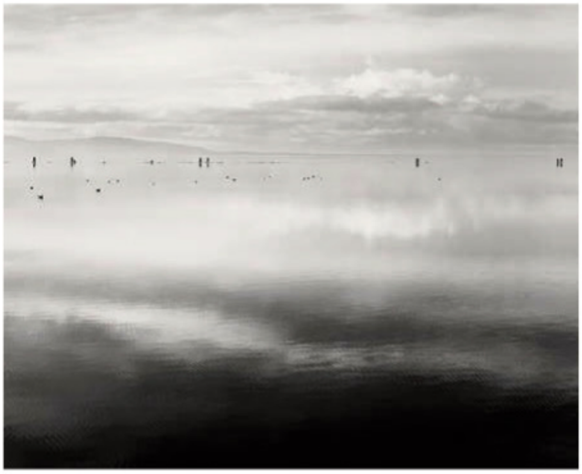
While in post, he found himself drawn to Bancroft Shed, the last remaining steam-powered cotton weaving mill in the district. He began to document the life of the mill, interviewing and photographing those working there. The results were a superb portrait of the workers and their disappearing trades – including a retired weaver, a flue cleaner and a steeplejack.

An exhibition of the work was shown in 1978, as part of the Half Moon Photography Workshop's programme of affordable and portable touring shows. It travelled from galleries to community centres in locations as far-ranging as the Shetlands to Germany. It's perhaps therefore no surprise that the exhibition was eventually lost.

Nearly 50 years on, Meadows has been working with the Four Corners gallery to recreate that original touring exhibition. This was the gallery where it was in fact first shown, and has been made possible with support from The National Lottery Heritage Fund.

After its debut at Four Corners, it will return to Lancashire where it will be displayed across various sites, and will thereafter remain available to hire as a touring exhibition.

This is a rare chance to see a forgotten treat, and shouldn't be missed if possible.



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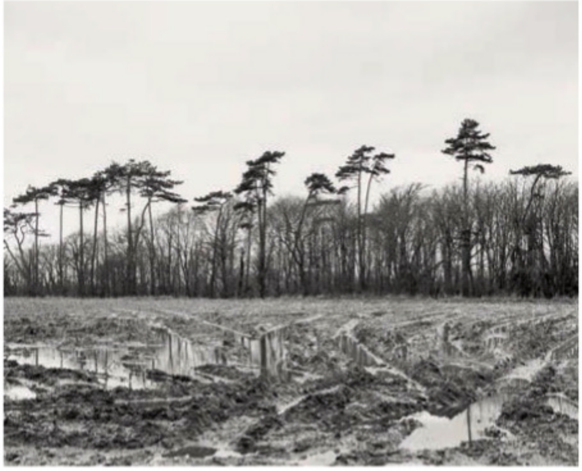
Left: Licence Block SJ28 North-West

Right: Licence Block SJ43b North-West



© JOHN VOLYNCHOOK

Faultlines by John Volynchook

£40, GOST, hardback, 88 pages,
ISBN: 9781915423313

Made between 2015 and 2021, the images in *Faultlines* demonstrate the landscapes in the UK that are under threat from fracking.

They are also inspired by the stories that photographer John Volynchook heard from people along the way as he travelled by bicycle and on foot across the country.

Mainly situated in the North West and North East of the UK, plus some coastal areas of the South, these regions were under threat from shale and gas exploration and extraction, as licensed by the UK Oil and Gas Authority via fracking.

The debate around fracking was highly contentious. A desire to provide energy security for the country went headlong against environmental concerns, climate change, industrialisation, pollution and biodiversity concerns.

Beautiful and often poignant, the black & white images on display in this book show off the details of those landscapes in an interesting way. We take a closer look at textures, fungi, stretches of water, beds of ferns and faultlines running through the earth.

An interesting exploration of how photography can be used to explore divisive and political issues, the work is arresting in its beauty, while also giving us pause to think about an important topic.

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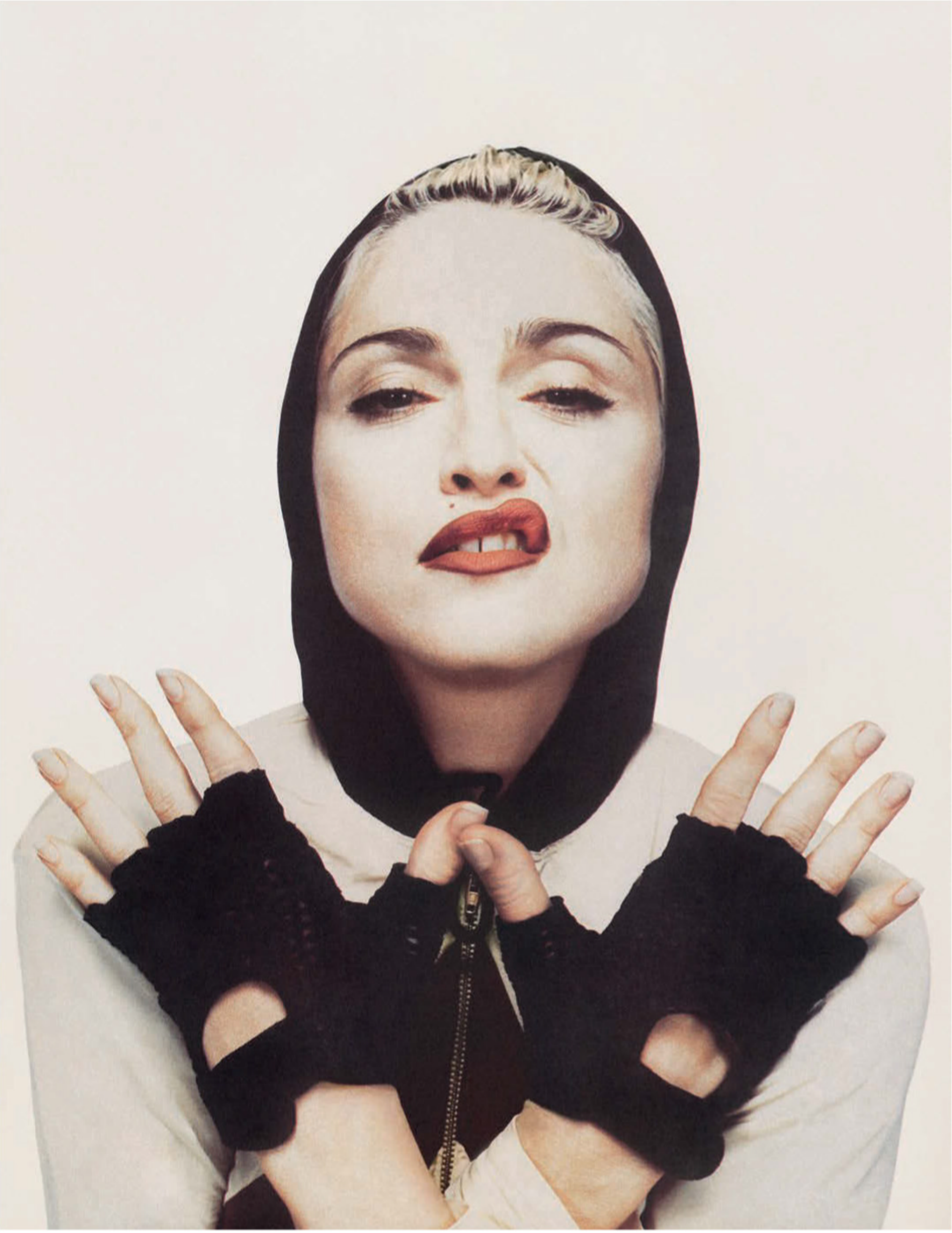

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Cultural icon

A major new exhibition has opened at the National Portrait Gallery exploring the impact of the iconic publication *The Face*. **Amy Davies** finds out more about it

Featuring more than 200 prints by over 80 photographers, it's clear that some of the world's best fashion artists contributed to *The Face*, making it one of the most influential publications of the eighties, nineties and noughties.

Although a British publication, its influence was felt worldwide. That too was reflected by the famous faces both behind and in front of the lens that appeared on its pages over the years.

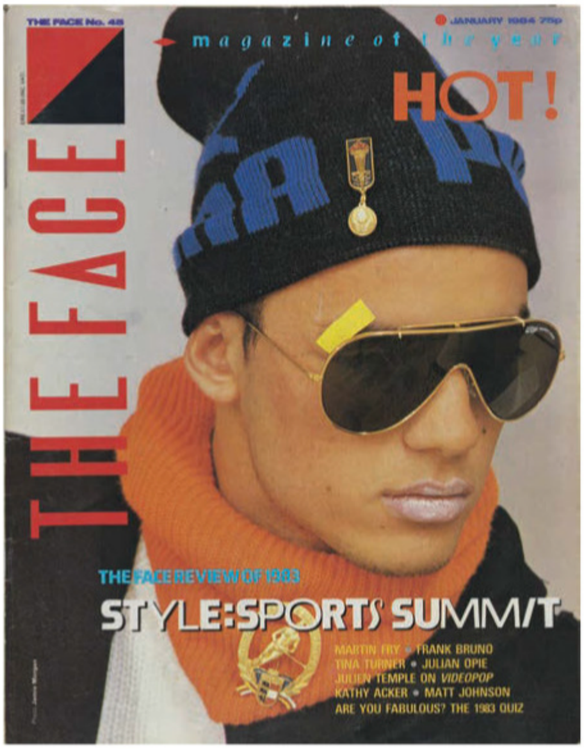
Some big names that you might recognise include – but are not limited to – Miles Aldridge, Brian Aris, Janette Beckman, Elaine Constantine, Anton Corbijn, Kevin Cummins, Chalkie Davies, Corinne Day, Jill Furmanovsky, Jean Paul Gaultier, Nick Knight, David LaChapelle, Jeurgen Teller, Mario Testino, Ellen von Unwerth and Albert Watson. There are many more, which all feature in the show.

Left: Madonna, by Jean-Baptiste Mondino, June 1990

Right: Global Warming TV, photographed and styled by Inez & Vinoodh, September 1994

Below: Winter Sports, by Jamie Morgan, styled by Ray Petri, January 1984

©INEZ & VINOODH/COURTESY THE RAVESTIJN GALLERY



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This is the first major museum exhibition to take a closer look at the iconic portraiture from the magazine. It includes not only photographs, but magazine covers and spreads, as well as some film pieces. Organised both thematically and chronologically, it's an excellent opportunity to take a look at some of the most talented photographers, stylists and models from the era – many images of which will have never been seen before outside of the pages of the magazine.

The show starts with a selection of portraits and spreads from the early years of *The Face*, showing off the ever-increasing overlap between music and fashion. During this period, the magazine's art director was Neville Brody, an innovative graphic designer who oversaw the publication's look from 1981-86.

It's with this selection of imagery that we see just how powerful the magazine was for promoting new music talent, giving rise to unknown faces. Meanwhile, the photographers were let loose with the freedom to shoot and direct the talent however they saw fit. After a while, the magazine's early focus on music shifted to cover all aspects of culture, calling itself, 'The World's Best Dressed Magazine'.

We also get to see work created by the collaborators known as the 'Buffalo' group. This included Ray Petri, one of the most influential stylists of the 1980s, as well as the photographer Jamie Morgan. At the time, their images were radical, drawing inspiration from a wide array of different sources, while also giving space to Black models within the fashion industry.

Together, the two created their first cover (left), which featured the British-Burmese model Nick Kamen. Published in January

©GLEN LUCHFORD

Left: Kate Moss, by Glen Luchford, styled by Venetia Scott, March 1993

Right: Kim Wilde, by Davies and Starr, March 1982

Below: Sade, by Jamie Morgan, April 1984

1984, this was a key moment in the history of *The Face*, with fashion, photography and the pioneering of new talent going on to define the zeitgeist of the era. Kamen went on to star in what became one of Levi's best-known promotional campaigns – I'm sure many of our readers will be able to recall the notorious launderette advert from 1985. Indeed, it's so seared on our collective consciousness that even I 'remember' it despite not being born for another two years.

Later in the 1980s and into the early 1990s, the aesthetic of *The Face* changed, to reflect the emergence of acid house music, which was rising in popularity with rave culture. During this time, monochrome imagery from the likes of Corinne Day, Glen Luchford, Nigel Shafran, David Sims and Jurgen Teller were championed by Phil Bicker, *The Face*'s art director during that time.

Casual youth style, and models who challenged the ideas of mainstream fashion stereotypes, came to the fore. We saw unconventional male models, along with a new generation of women, who looked natural and authentic – the diametric opposition to the highly stylised and airbrushed styles seen on the covers of more traditional fashion outlets such as *Vogue*.

One of the most famous models to emerge at this time was Kate Moss, who came to the attention of Phil Bicker after Corinne Day showed him a photograph of the then unknown star. The covers Moss shot for *The Face* went on to launch her career.

Some would argue that *The Face*'s approach to fashion photography was so subversive and transgressive for the time that the very genre itself was transformed.

Into the nineties, analogue was starting to make way for digital formats, with *The Face* making creative use of the new image manipulation programs which were emerging. Bold and hyperreal images began to appear in the magazine, pushing fashion photography once again into a new direction, plus a return to a more glamorous style of previous decades.

Lee Swillingham – also one of the co-curators of the exhibition – became the latest art director, and pioneered innovation at the publication, recognising the potential that post-production digital techniques offered to image-makers. That included photographers such as Norbert Schoerner (another exhibition co-curator), Andrea Giacobbe and Inez & Vinoodh, who all embraced the opportunity to work with software such as Quantel Paintbox and Adobe Photoshop. The photographic duo Inez van Lansweerde and Vinoodh Matadin photographed models in the studio in 1994, later digitally montaging the images onto vividly coloured stock slides from image libraries.

That's not to say more traditional methods were completely eschewed. Later in the decade, Elaine Constantine worked with bold flash to create intense colours completely in-camera. Giving creative photographers the freedom to choose how to make their work was what gave the magazine

THE FACE No. 48
96 PAGES • APRIL 1984 90p
THE FACE
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INSIDE:
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simple minds
matt dillon
ian dury
aswad
french & saunders
bruce weber
STYLE:
the new glitterati
SCOOP:
HOW WE HOAXED THE RED ARMY
Photo Jamie Morgan

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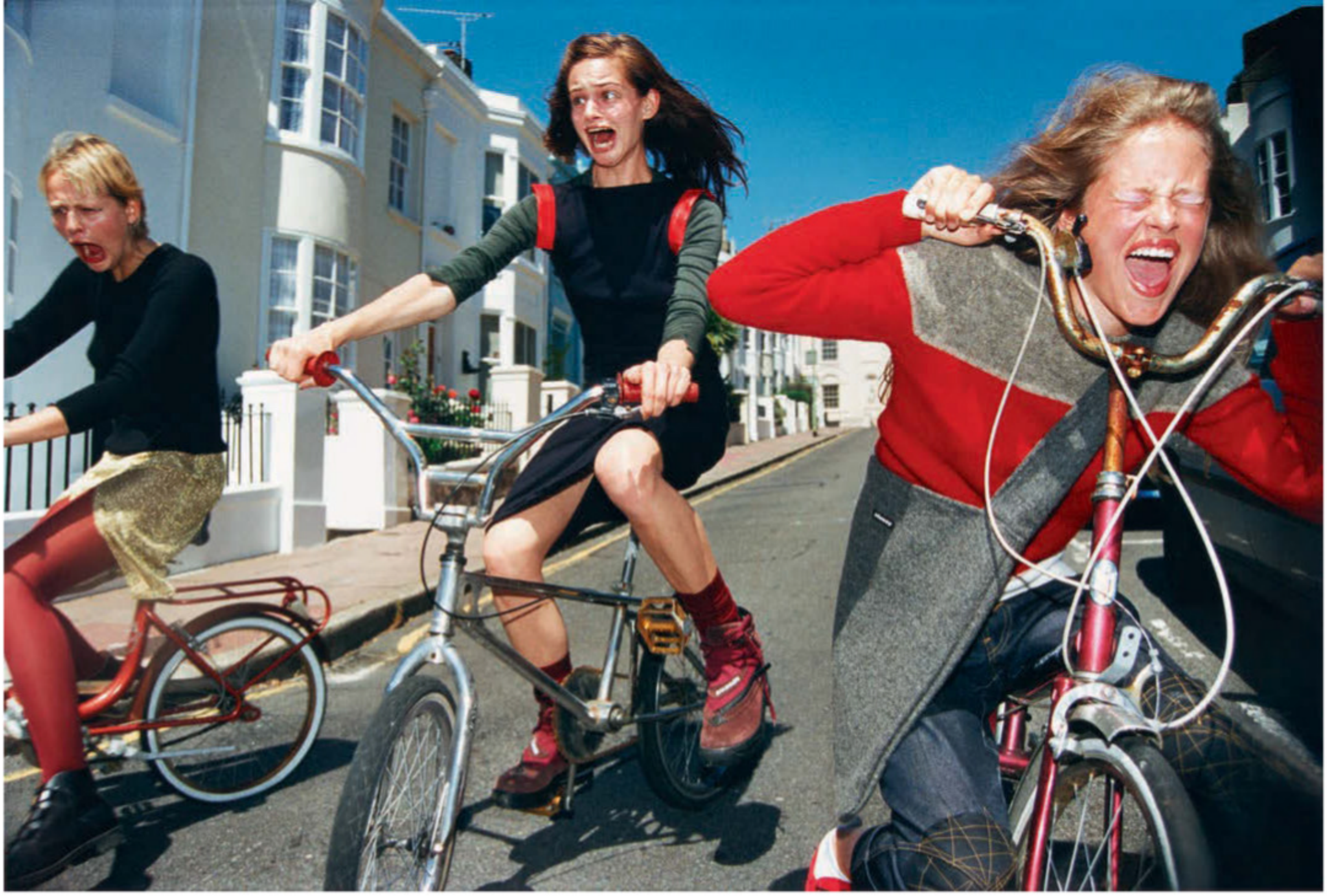
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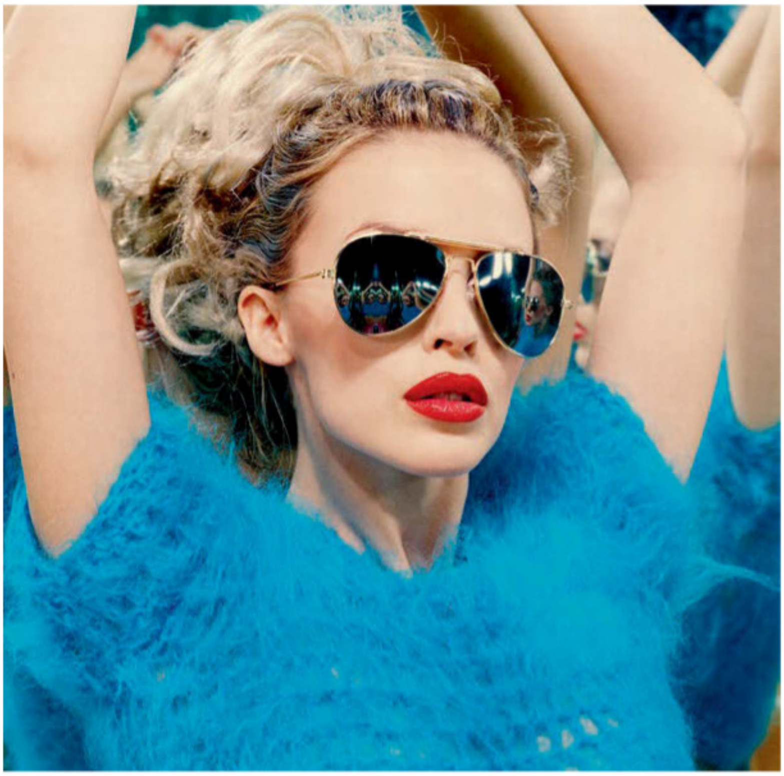
such flair, expression and respect.

Having first been published in 1980, *The Face* sadly closed the doors on its print product in 2004. However, 15 years later it returned both online and in print in 2019, of course coming back to a radically different publishing landscape.

Happily, it is still going strong today in what is becoming an ever more difficult place – especially for print publications. It continues to trailblaze new and emergent talent across photography, fashion, music and graphic design. The exhibition closes with a look at some of this recent work.

It's a real treat to see some of the big names and faces of the past 40 years all gathered together in one place. Senior curator Sabina Jaskot-Gill says, '*The Face* has been a trailblazing title since 1980, not just documenting the contemporary cultural landscape, but playing a vital role in inventing and reinventing it. Within its pages, *The Face* has produced some of the most innovative fashion and portrait photography of its time – the magazine always allowed its contributors the creative freedom to react against the prevailing mood, to create a shift in culture. I'm delighted to bring together the most comprehensive survey of the magazine's photographic imagery to date, and would like to thank my co-curators for all their work in making this possible.' AP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Above: Girls on Bikes (Sarf Coastin'), by Elaine Constantine, styled by Polly Banks, December 1997

Left: Kylie Minogue, by Norbert Schoerner, styled by Adam Howe, June 1994

The Face Magazine: Culture shift runs at The National Portrait Gallery, London, until 18 May 2025. Tickets are £23, with concessions available from £1 / members go free. Visit **npg.org.uk** to find out more about opening times and tickets. A hardback and paperback exhibition publication will also be available to purchase – if you can't get to the show itself, it's well worth picking up.

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The brutality of staring

A new documentary directed by Raoul Peck shines a light on the powerful yet under-recognised work of South African photographer Ernest Cole. **Peter Dench** finds out more

Above: The photographer Ernest Cole

Ernest Cole: Lost and Found is a 2024 documentary directed by Raoul Peck that chronicles the life and work of one of South Africa's first Black freelance photographers. Cole's seminal 1967 photobook, *House of Bondage*, published when he was just 27, provides a harrowing inside look at the brutal realities of apartheid, bringing global attention to the systemic oppression in South Africa. Following its publication, Cole was forced into exile, spending the remainder of his life in the United States and Europe.

Director Raoul Peck has a reputation for politically charged, visually compelling documentaries. *I Am Not Your Negro* (2016) explores the history of racism in the United States. The film is based on James Baldwin's unfinished manuscript, *Remember This House*, and uses Baldwin's words to examine the impact of civil rights leaders Medgar Evers, Malcolm X, and Martin Luther King, Jr. *Exterminate All the Brutes*, a groundbreaking four-part mini-series that premiered on HBO in 2021, is an exploration of the exploitative and genocidal aspects of European colonialism, from America to Africa, and its impact on society today.

Narrated by American actor LaKeith Stanfield, *Ernest Cole: Lost and Found* weaves Cole's own writings, archive interviews, testimonies from family, friends and witnesses with his evocative photographs, providing a profound insight into his perspective and the socio-political landscape he portrayed. 'My name is Ernest Cole. I was born March 21, 1940 in Pretoria, South Africa. In the sixties, every day, every hour, despite the dangers, I photographed apartheid without stopping. In their gaze, their gestures, I tried to find meaning. Chronicling misery, injustice and cruelty have become my everyday,' Cole reflects.

Peck explains his approach: 'I start with an idea, and I start with a story. The story is: Ernest Cole is telling his own story. If it's a story, you can see it again and again. It's not time-

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AMERICA

Above: Cole found that life for African Americans was not the dream he had imagined

Below: Late afternoon rush hour, Johannesburg, South Africa

relevant. You can see it in ten years, you can see it tomorrow. It should have the same impact.'

News footage punctuates the film. The world discussing whether to boycott South African products serves as a clock. There's haunting footage from the 1960 Sharpeville Massacre. Cole's photographs play the leading role in the documentary, their rhythm and pulse reinforcing the horrors of apartheid. His inspiration to document the lives of Black people in South Africa during apartheid came from Henri Cartier-Bresson's book *The People of Moscow*. Cole's own black & white photography undeniably carries a Cartier-Bresson quality.

Peck allows the images to breathe, often accompanied by simple sound effects – the click of a camera, the rumble of a train, a police siren, a boxing ring bell, cheering crowd. His camera roves over Cole's images and contact sheets, fixating on details and examining the evidence – the brutal stare of a policeman, the indifferent posture of a white man, the omnipresent signs of racial segregation. His photographs also capture the resilience and dignity of Black South Africans, offering a deeply humanising perspective on their suffering.

Exposing the truth came at a price. *House of Bondage* was banned in South Africa upon publication and Cole was forced into exile. 'I was, of course, aware that after finishing it, it wouldn't be possible to remain in South Africa, but then I, you know, I didn't care, because this is a chance you take, and all of us have taken. You don't want to live under those miserable conditions. I've been banned in absentia, but that doesn't matter. It'll stand, I mean, you know, in the future, because I'm sure South Africa will be free.'

Arriving in America, Cole sought to continue his career as a photographer. Initially, he found support in America's media and artistic circles. However, despite his talent and critical acclaim, he struggled to secure stable work and financial backing for new

ALL PICTURES © ERNEST COLE

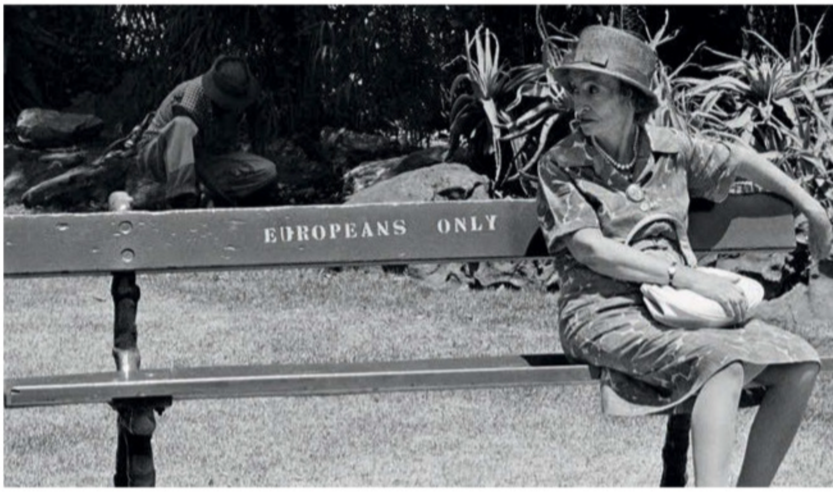
projects. He attempted to document the experiences of Black life in America, but unlike his success in exposing apartheid in *House of Bondage*, faced difficulties in gaining widespread recognition.

Peck, who was born under Haiti's Duvalier dictatorship and has since lived in America, Africa, and Europe, understands exile and Cole's situation intimately. 'I know how people react to you as a black person, so I know how people react as a photographer. Those were important assets for me to feel totally at ease in Ernest Cole's head… I know what exile can do to you. I know what isolation can do to you. And I knew those times, even though I'm much younger than Ernest Cole, I know those places, I know the look, I know the tension.' As the film progresses, it becomes in part, a homage to all artists living in exile.

The documentary delves into Cole's isolation, turmoil, and homesickness – unable to return home for fear of arrest. As a stranger exiled from a land where everything and anything could be a crime, Cole found new subjects to document. Reflecting on photographing interracial and gay couples, he said, 'Sometimes I see things that could have never existed in my world. In South Africa, these images are legally a crime. Here too, not so long ago. Yes, I photographed a lot of mixed couples. It's not so much by fascination – it just releases me from past pains.'

Above: New York

Right: Johannesburg city benches were for whites only and were so inscribed



Cole spent his later years in relative poverty, disconnected from his earlier prominence. Shortly after Nelson Mandela was freed from prison in South Africa, Cole died in New York, aged 49, from pancreatic cancer. His mother had flown in from South Africa to be by his side.

In 2017, Cole's nephew (and trustee of the Ernest Cole Family Trust) Leslie Matlaisane, travelled to Sweden after 60,000 of Cole's negatives were discovered in a Swedish bank vault in Stockholm. These included images Cole had taken while living in America, touring the south, and documenting life in Europe. The film follows Matlaisane's journey to see Cole's lost archives, offering additional insights into his life and career. Mysteriously, the bank has no record of who deposited the material or made payments, leaving the origins of how they ended up there unanswered.

House of Bondage, out of print since the 1980s, was republished in 2022, once again making Cole's photographic achievements accessible. *Ernest Cole: Lost and Found* reclaims the photographer's voice, giving a podium to talk intimately about his life and work beyond his death.

Cole's photography remains relevant today, a crucial historical record continuing to raise awareness about the dangers of systemic oppression. The film highlights the power of photography to challenge oppressive regimes and inspire social change, making it highly impactful in contemporary discussions about racial injustice and human rights.

ERNEST COLE: LOST AND FOUND

Released by Dogwoof, *ERNEST COLE: LOST AND FOUND* will have its UK and Ireland theatrical release in cinemas from 7 March.

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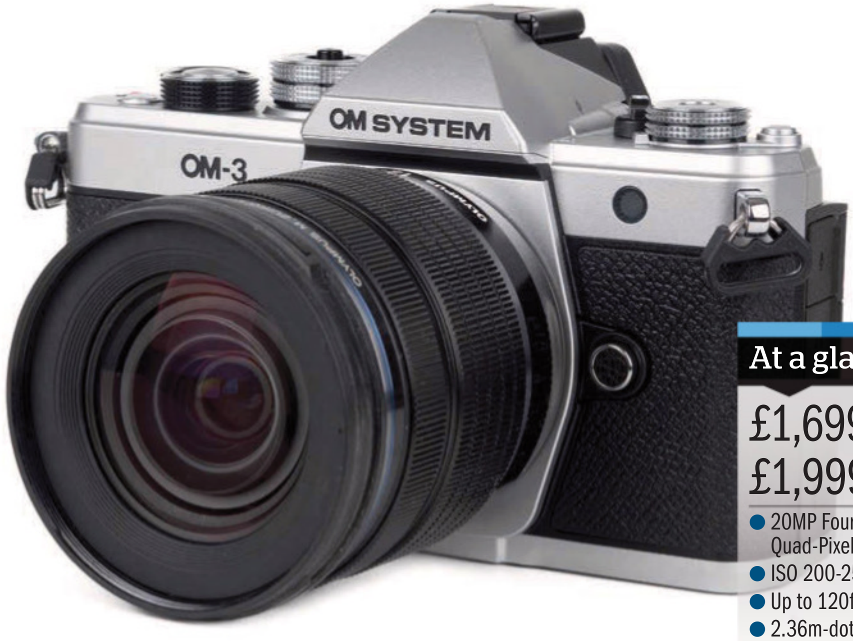

At a glance

£1,699 body only
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- 20MP Four Thirds stacked-BSI Quad-Pixel Live MOS sensor
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- Up to 120fps shooting
- 2.36m-dot, 0.68x OLED EVF
- 3in, 1.62m-dot fully articulated touchscreen LCD
- C4K 60fps, Full HD up to 240fps

OM System OM-3

It looks fabulous and boasts cutting-edge computational photography features, but is the OM-3 more style than substance? **Andy Westlake** finds out

For and against

- + Handsome retro design with robust, weather-sealed construction
- + Unique creative colour controls
- + Useful array of computation photography features
- + Exceptional image stabilisation
- + Excellent battery life
- + Small, optically superb kit zoom
- – No handgrip, either built-in or add-on
- – Lacks external controls compared to both the OM-1 Mark II and OM-5

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Data file

Sensor	20MP stacked CMOS, 17.4 x 13mm
Output size	5184 x 3888
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60sec - 1/8000sec (mechanical), 60sec - 1/32000sec (electronic)
Sensitivity	ISO 200-25,600 (standard), ISO 80-102,400 (extended)
Exposure modes	PASM, B, 5x Custom
Metering	Pattern, spot, centre-weighted, highlight spot, shadow spot
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	120fps (electronic, S-AF); 50fps (electronic, C-AF)
Screen	3in, 1.62m-dot touchscreen
Viewfinder	2.36m-dot, 0.68x OLED EVF
AF points	1,053, all cross-type
Video	4K 60fps; 4K 60fps; Full HD 240fps
External mic	3.5mm stereo
Memory card	1x UHS-II SD
Power	BLX-1 Li-ion (590 shots)
Dimensions	139.3x89.9x45.8mm
Weight	496g (with battery and card)

The OM System OM-3 is a mid-range Micro Four Thirds camera from the company we used to know as Olympus. As its name implies, it represents a new tier in the firm's line-up that sits between the flagship OM-1 Mark II and the smaller OM-5. Most of its technology is inherited from the former, while the body design borrows heavily from the latter. And just look at it. It's gorgeous.

That classic two-tone design is deliberately styled after Olympus OM 35mm film SLRs from the 1980s, and the body is almost exactly the same size, too. To be clear, though, the OM-3 isn't specifically related to its film namesake; in fact, its design is inspired more by the original OM-1. Don't be fooled by the retro looks, either; inside it's a thoroughly modern camera that's kitted out with all of OM System's unique computational photography tricks, plus some compelling creative options, too.

At £1,699 body-only, or £1,999 with the 12-45mm F4 PRO zoom, the OM-3 is priced similarly to its closest Micro Four Thirds rival, the Panasonic Lumix G9II, and the charismatic APS-C Fujifilm X-T5. But it's more expensive than any APS-C camera from Canon, Nikon or Sony, who'd rather push you down a full-frame upgrade path. Indeed, it's not far off some of the more affordable full-frame models available, such as the Canon EOS R8 or Nikon Zf. But is the OM-3 just a triumph of style over substance, or a genuinely serious contender?

Features

OM System has built the OM-3 around the same 20.4MP Four

National Theatre

The OM-3 delivers great-looking images straight out of camera, with attractive colours
OM System OM-3, 12-45mm F4 Pro at 19mm, 1/400sec at f/5.6, ISO 200

National Theatre
National Theatre
National Theatre
National Theatre
National Theatre

Thirds sensor and Truepic X processor as the OM-1 Mark II. As a result, it becomes the most affordable camera yet to employ a stacked CMOS sensor. This sensor also employs a quad-pixel design that enables cross-type phase-detection autofocus anywhere in the frame. It offers a standard sensitivity range of ISO 200-25,600, plus extended ISO 80-102,400 settings.

Thanks to that stacked CMOS sensor, the OM-3 is blazingly quick. Using its electronic shutter, it's capable of shooting at up to 120 frames per second with focus fixed, and 50fps with continuous autofocus. There's also a slightly more conservative 20fps option, still with the electronic shutter. Switch to the mechanical shutter, and the speed drops back to 6fps. You can change any of these modes to slower rates if you prefer, and can expect to shoot at least 90 frames in a burst.

AI subject detection is onboard and capable of recognising humans, birds, animals, trains, cars, or airplanes. Unlike many recent cameras, though, there's no auto mode, so you have to select your subject type in advance. The stacked CMOS sensor's rapid readout promises reliable subject tracking.

In-body image stabilisation is built in, promising 6.5 stops of shake reduction with most lenses, increasing to 7.5 stops when used with optically stabilised Olympus/OM System lenses that support Sync IS. The IS system also enables an 80MP pixel-shift multi-shot mode when the camera is tripod-mounted, with a 50MP hand-held multi-shot mode on board, too.

These multi-shot modes are unusually easily engaged via a new CP, or Computational Photography button. This also gives access to the firm's unique Live ND option, which duplicates the effect of a physical neutral density filter, plus Live GND, which mimics a graduated ND filter. Focus stacking, high dynamic range (HDR) and multiple exposure options are available here too. Other notable features include pre-capture, along with Live Bulb, Live Time and Live Composite modes for creative long exposures.

It's become increasingly common to see cameras offering external access to creative colour modes, and the OM-3 has a dial on the front for this purpose. But this isn't merely a case of OM System following a trend; instead it's inherited from the cult-classic Olympus PEN-F from 2016. The dial gives access to a range of attractive colour and monochrome looks that are almost infinitely customisable, along with the firm's Art Filters and unique Color Creator option. This is great news for those who prefer to create their shots in-camera, rather than in post-processing.

As for video, you get Cine 4K at up to 60fps, and Full HD up to 240fps. There's a new (for OM System) dial on the top left that selects between photo, video, and slow-and-quick (S&Q) modes. Helpfully, the AF illuminator on the front lights up to indicate when the camera is recording, with a bright red frame around the onscreen display, too.

Wi-Fi and Bluetooth enable smartphone connectivity via the free OI Share app. This offers a choice of a simple

Here the Chrome Rich Color mode really brought out the colours in this sunset
OM System OM-3, 12-45mm F4 Pro at 12mm, 1/50sec at f/5.6, ISO 200

Bluetooth remote release or full Wi-Fi remote control, and you can transfer images to your phone for sharing. The app even includes user manuals for all Olympus and OM System cameras dating back a decade.

Build and handling

While the OM-3 may look like a classic film camera, operationally it's much more akin to an electronic DSLR. So unlike the retro-styled Fujifilm X-T5 or Nikon Zf models, it doesn't include analogue control dials for shutter speed, ISO, or exposure compensation. Instead, you get a control layout that's mostly borrowed from the OM-5.

The OM-3 is noticeably larger than the OM-5, though, measuring 140 x 89 x 46mm and weighing in at 500g. It's much more nicely built too, with the kind of robust metal shell and tactile dials that we last saw on the E-M5 Mark II. The body is dustproof, splashproof, and freezeproof, with an IP53 rating. Its additional width provides space for the same chunky BLX-1 battery as used in the OM-1 Mark II, which is rated to deliver an impressive 590 shots per charge.

That flat front means there's no real finger grip, but a small thumb hook on the back provides a reasonably secure hold. It's certainly less awkward in your hand than the heavier and bulkier Nikon Zf. However, it's still best suited for use with smaller lenses, so if you expect to use long telephotos frequently, the OM-1 Mark II would be a better choice. OM System says it isn't going to make an add-on grip for the OM-3, but I'd expect third-party options to appear soon.

There's a conventional mode dial on top, with twin top-plate electronic dials under your forefinger and thumb for changing the exposure settings. A new dial on the top left selects between photo, video, and Slow and Quick motion (S&Q) shooting. Sadly, though, there's no joystick; instead, you have to use a 4-way d-pad to position the focus area.

A small switch on the back selects between auto and manual focus by default, but can also be used to change the functions of the control dials temporarily. In the middle of this switch, you'll find the new CP button to access the computational modes. There's now a separate AF-ON button on the back, too.

There are a few surprising omissions, though. You don't get a depth-of-field preview button, as its usual space is now occupied by the colour mode dial, and the OM-5's drive button has gone, too. There's no dedicated ISO button either, but I got around this by assigning the Fn button on top to 'Multi-Function'. This allows a range of functions to be controlled from the same button: highlights/shadows, ISO, white balance, magnified view, aspect ratio, focus peaking, and the simulated OVF viewfinder mode.

Overall the physical controls are a little sparse, and photographers who are constantly changing secondary settings will be better served by the OM-1 Mark II. Help is at hand, though, in the form of the onscreen Super Control Panel. This is activated by pressing the OK button, which gives access to a range of functions via a nice, clear touchscreen interface.

It's also possible to configure up to five custom camera modes which are accessed directly from the mode dial. Helpfully, these can be given meaningful names which are shown onscreen, so you're not left wondering what you've configured each one to do. Crucially, custom modes can use different button assignments for different kinds of shooting.

Turning our attention to the menus, these are borrowed from the OM-1 Mark II. This means you get a clean design and logical layout that's better organised than most brands. It's also unusually easy to build up a My Menu of the settings you change most frequently, simply by pressing the record button when an item is selected. One minor irritation is that the menus can't be changed by touch, but I was perfectly happy using the d-pad.

If there's one minor let-down in terms of build quality, it's that the power and AF/MF switches are both made of black plastic and come across as slightly cheap. Otherwise, the OM-3 feels like a high-quality piece of kit.

Viewfinder and screen

As for the viewfinder and screen, these are pretty much the same as on the OM-5. This

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means you get a 2.36m-dot OLED viewfinder with 0.68x magnification. That's pretty modest for the price, to be honest, and not as nice as the 3.69m-dot, 0.8x viewfinders on the Fujifilm X-T5 and Nikon Zf. Not to mention the 5.76m-dot, 0.82x unit on the OM-1 Mark II.

Even so, I found that the viewfinder worked perfectly well in real-world use. It's reasonably bright and provides a clear, detailed view. You get a very good indication of how your images are going to turn out in terms of colour and exposure, and all the expected compositional aids are on offer too. Depth-of-field preview is only available, though, if you assign it to a function button – I set it onto the movie button for stills shooting.

There's also a 'simulated optical viewfinder' (S-OVF) option that undoes all the image processing and instead aims to give a more SLR-like experience, if you prefer. But again, it's difficult to engage in the camera's default setup. You can either set it up to be accessed via the 'multi-function' option or assign it to a function button.

The EVF is complemented by a conventional 3in, 1.62m-dot touchscreen LCD with a side-hinged fully articulated design. This allows it to face any direction: up, down, left, right, or even forwards. This is great for shooting at high or low angles, or for shooting selfies and vlogging.

If you plug in a microphone, this will slightly restrict the screen articulation. But even so, you should be able it to position it comfortably for shooting video. Using any of the other ports blocks the screen rotation much more severely.

Autofocus

When it comes to autofocus, there's a choice of a conventional AF system with up to 1,053 selectable points, or AI subject recognition. Cleverly, you can assign the AF-ON button and the shutter release to operate these independently. I set AF-ON to activate subject detection, while using a half-press of the shutter button to focus on a specific point. It's possible to work the other way around if you prefer.

There's a wide choice of AF area sizes from fine point to full-screen, plus four custom options where you can specify not only the size and shape of the focus areas, but also their horizontal and vertical spacing on the screen (in effect, the number of selectable focus points). By default, the camera uses a fairly widely-spaced layout of AF points, which offsets the fact that using the d-pad to select them is inevitably slower than a joystick. But you also have the option to work much more finely, which could be handy for subjects such as macro.

As on almost all mirrorless cameras, the conventional AF system works pretty much flawlessly. It's fast and accurate and continues to work well in low light. The OM-3 isn't picky about lens brand either, focusing equally well with Olympus, Panasonic and Sigma optics.

Switch to subject detection, and the advantages of the OM-3's stacked CMOS sensor come to the fore. It tested it shooting wildlife in my local park, and it does a great job of recognising subjects near-instantly and then tracking their movements. This leaves you free to concentrate on composition instead.

Even on a dull grey winter's day, I found the OM-3 worked well for birds in flight, regardless of whether I was using the Olympus 40-150mm F2.8 with 2x teleconverter, or the Panasonic Leica DG 100-400mm F4-6.3. I couldn't find an easy way to choose between multiple detected subjects, though. Instead, the camera tends to select whichever is closest.

Performance

When you set out to shoot with the OM System OM-3, you'll find it's as every bit as pleasing to shoot with as it is to look at. It doesn't quite fire up instantly when you flick the power switch, but it's ready to go in about a second. The mechanical shutter is remarkably quiet and unobtrusive, even by OM System standards, and the camera can be totally silent if you switch to the electronic shutter and

Focal points

The OM-3 is styled to be reminiscent of Olympus OM 35mm SLRs, and is much the same size too

Power

The OM-3 uses the same BLX-1 battery as the OM-1 Mark II. It's rated for 590 shots per charge, or 1,040 in Quick Sleep mode, and charged via USB-C.

Storage

Like the OM-5, there's only a single SD card slot. It supports the faster UHS-II cards and is accessed from its own door on the side.

OLYMPUS M.ZUIKO DIGITAL 12-45mm 1:4 PRO
12 14 18 25 35
OLYMPUS 12-45mm 1:4
ON
Fn
45.8mm

Ports

On the left side of the body you'll find microphone, headphone, micro-HDMI, and USB-C ports.

CP button

A new dedicated button gives direct access to OM System's unique computational photography features.

Remote control

There's no support for a wired remote release, but the OM-3 is compatible with a new RM-WR2 Bluetooth remote controller.

89.9mm
139.3 mm
CP
AF My
1.Basic Settings/Image Quality
Custom Mode
F+RAW
Detailed Settings
Image Aspect 4:3
Image Review Off
Shading Comp. Off
MENU
INFO
OK

turn off operational beeps.

Battery life is particularly impressive, even without engaging the power-saving Quick Sleep mode. I only had a single battery available during my testing, but never felt like I could have done with a spare. Indeed when shooting bursts, you can easily get a thousand shots from a single charge.

Continuous shooting is exceptional, thanks to that stacked CMOS sensor. In fact, the OM-3 outstrips everything else on the market, aside from the OM-1 Mark II and Sony's flagship sports camera, the A9 III. It may not have quite such a deep buffer, but it will keep going for 5 or 6 seconds at 20fps. That should be more than enough for most photographers.

Image stabilisation is, as usual from OM System, extraordinary. Using the 12-45mm zoom towards wideangle, I was able to get consistently sharp handheld shots at shutter speeds of 2 seconds. That's impressive enough, but what's even more remarkable is that using primes such as the 17mm f/1.8 and 12mm f/2, or the Panasonic Leica DG 25mm F1.4, I got plenty of entirely usable images at much longer exposure times, up to a staggering 10 seconds. That's gone beyond mere technology and into the realms of witchcraft.

Both the handheld and tripod based high-resolution multi-shots work well, too. They produce composite raw files in-camera, which is much more practical than having to generate one after the event using a computer. OM System also does a good job of blurring moving parts of the scene in a realistic-looking fashion, which is often a weakness of multi-shot modes.

Similarly, the Live ND function is really impressive in how it allows you to shoot moderately long exposures, without needing either a tripod or a physical ND filter. In practice, I found that I could often shoot handheld with shutter speeds of about a second in daylight and get good results. This is great for such things as creatively blurring moving water.

Metering and white balance are extremely well judged, and colour rendition is very attractive too. In the standard Natural mode, colours are warm and vibrant without looking overblown. I'd happily share files directly from the camera with only a little further tweaking.

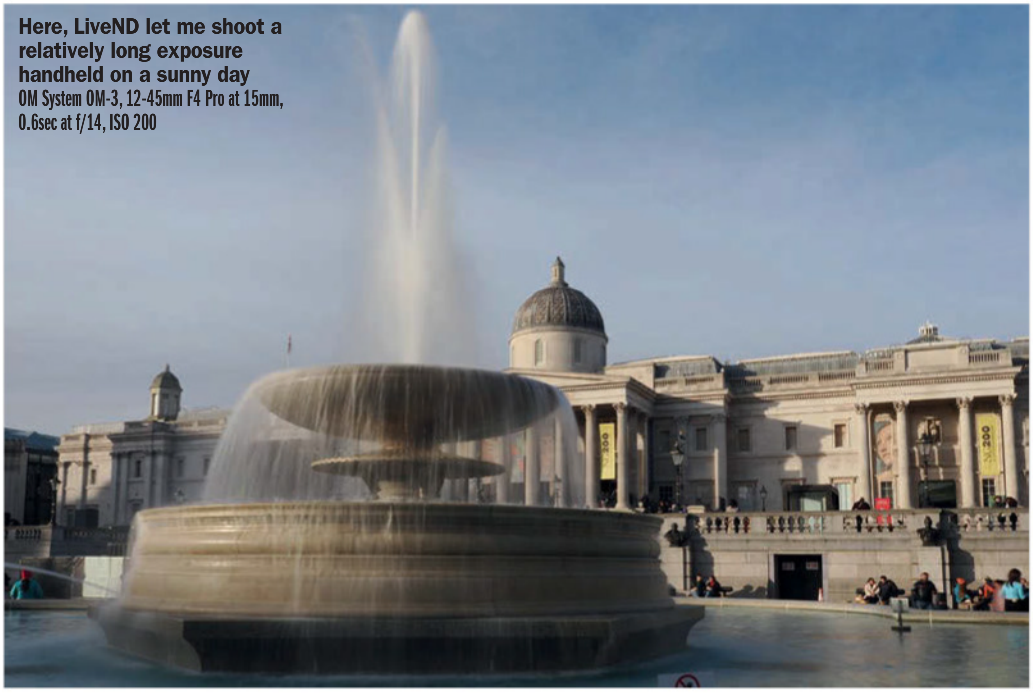
One thing I really enjoyed with the OM-3, though, was using all the different processing modes while shooting. There are just so many options to play with – four each of colour and black & white options on one side of the dial, and then the more creative Art Filters and Color Creator on the other. All told, there are over 40 different looks to use as a starting point, many of which can be combined. You can then add further effects such as vignetting and film grain. You can choose between all the available settings and effects via the onscreen Super Control Panel, with the effects of your changes shown clearly in real-time.

With so many Art Filters to choose from, you'll probably find some that you don't like and will never use. But that's not a problem, as you can just hide those ones using the menu.

This is, of course, a distinctly different way of working than shooting in raw and making your creative decisions after the event. There's a certain strand of thinking that 'real photographers only shoot raw', but that's as stupid as saying they should only use primes, or work in manual exposure mode. Shooting to get JPEGs right from the camera is every bit as valid. You can record raw files at the same time anyway, and then reprocess them in-camera or on a computer.

One huge advantage with the OM-3, as with other Micro Four Thirds cameras, comes with the lenses. There's a huge range of small, high-quality optics to choose between, not only from OM System/Olympus, but also from Panasonic and third-party makers. I mostly used the OM System 12-45mm F4 Pro zoom with which it will be available in a kit, and I would thoroughly recommend it. This lens is small, lightweight, optically excellent, and weather-sealed to match the camera, while offering a handy 24-90mm equivalent range. For £300 extra, it's steal.

There are plenty more small but excellent zooms, too, such as the ultra-compact 40-150mm f/4 Pro telezoom (80-300mm equivalent) that perfectly complements the 12-45mm. For low-light work, you can get lots of really nice small, lightweight primes, such as the weather-sealed 17mm f/1.8 II and 25mm f/1.8 II that were announced alongside the OM-3. Overall there's a much better lens choice available than for Canon and Nikon's APS-C cameras. And you can put together a nice setup at a fraction of the weight of a full-frame system.



Here, LiveND let me shoot a relatively long exposure handheld on a sunny day
OM System OM-3, 12-45mm F4 Pro at 15mm, 0.6sec at f/14, ISO 200

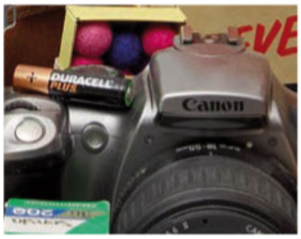
The OM-3's impressive AF capability belies its classic looks
OM System OM-3, 40-150mm F2.8 + 2x teleconverter at 300mm, 1/1000sec at f/5.6, ISO 2500

ISO and noise

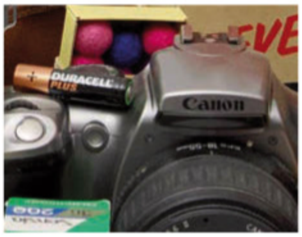
The crops below are taken from the same area in the picture above

With the same 20MP Four Thirds sensor as the OM-1 and OM-1 Mark II, the OM-3 is very much a known quantity in terms of image quality. That smaller sensor size means it gives noiser images than APS-C or full-frame when compared ISO-for-ISO, but that doesn't mean you won't get perfectly good results in most real-world shooting situations. Images start to lose fine detail at ISO 1600, and beyond ISO 6400 almost all of it is smudged away. I'd consider ISO 25,600 to be the highest usable setting for all practical purposes.

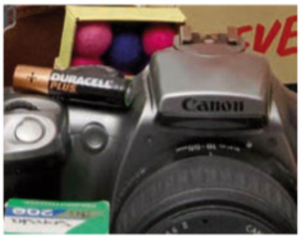
JPEG ISO 200



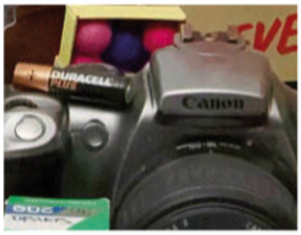
JPEG ISO 1600



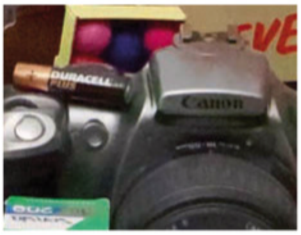
JPEG ISO 6400



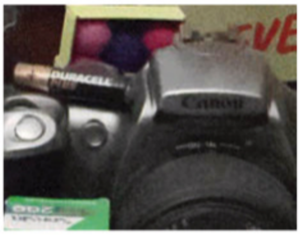
RAW ISO 25,600



JPEG ISO 51,200



JPEG ISO 102,400



Verdict

Amateur Photographer
Testbench
GOLD
★★★★★
OM-3
OM SYSTEM

I'VE long been a fan of Micro Four Thirds. But for the past few years, it's felt like there hasn't been a new camera that's quite right for me. That's not to dismiss the excellent OM-1 Mark II or the Panasonic G9II, but I've longed for a spiritual successor to my Olympus PEN-F and E-M5 Mark II. The OM-3 is exactly that, and honestly, I love it.

OM System has put together an enticing blend here of technology and art, of clever computational features and creative image processing. It reminds you that photography is supposed to be fun, and it looks fabulous, too.

Of course, there'll always be naysayers declaring that there's only so much you can get from a Four Thirds sensor. But in this case, it turns out that's rather a lot. And show me a full-frame camera with a similar feature set and build quality, and with an absolutely top-notch 24-90mm lens, that's this small and light. I'll wait.

And that's the point, really. The OM-3 isn't about the high-ISO noise measurements, it's about how shooting with it makes you feel. And this is the most joyously creative camera I've used since the PEN-F. If you just want a black box with a full-frame sensor, you can buy one of those elsewhere. You may get more dynamic range, but will it make you happier? I don't think so.

Ultimately, this camera is all about getting out there, taking pictures, and being creative. It's about understanding that your stories are much, much more important than your pixels. That you're more likely to carry your camera kit if your bag weighs a kilogram rather than three. It's a triumphant return to form from OM System that's destined to be seen as an outright classic.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

Hahnel ProCube3

Andy Westlake tries out a high-end dual charger for camera batteries

● £79.99 ● hahnel.ie

The Hahnel ProCube3 is a dual charger for camera batteries that works from any USB-C power supply. It's an upgrade to the ProCube2, which used proprietary mains and car adapters. Switching to USB-C makes it faster and means you can now charge your batteries from a powerbank.

There are plenty of cheaper USB-C dual chargers on the market. But the ProCube 3 feels far more robust than most, thanks to its chunky metal casing. It also employs interchangeable battery plates, so the same base unit can be used for almost any camera.

To this end, the ProCube3 comes in kits that have all the plates required for each camera brand. I tested the Sony version, which works with BX1, FW50 and FZ100 batteries, covering everything from RX100 compacts to full-frame mirrorless models. Each kit has a different-coloured charger unit, but they're all the same thing, with the plates being freely interchangeable between them. Spare plates are available for around £10 each.

Battery plates are easy enough to change, using a supplied tool that's like a sturdier version of a smartphone SIM tool. It's a shame there's nowhere to store this, though, as it's easy to mislay.

You can use any USB power source with at least 10W output. But for fastest charging, a 30W supply is required. Then the unit is rated to charge a pair of even the largest camera batteries from empty in two hours. Smaller batteries should take an hour.

I tested the ProCube3 using a mix of both Sony and third-party FZ100 and FW50 batteries, plus Fujifilm W126 and W235 batteries via plates I had available. It worked as claimed, charging a pair of FZ100 batteries from empty to 75% in one hour, 90% in 90 minutes, and 100% in two hours. That's about an hour quicker than either the ProCube2, or other similar devices we've tested.

One thing you do need to be aware of, though, is that the percentage display is over-optimistic compared to the amount of charge delivered, especially early on. For example, it indicated 50% when the batteries had only taken on board 30% of their final charge. So I wouldn't rely on it.

Verdict

The Hahnel ProCube3 is an excellent dual charger, being really well-built and impressively quick. The interchangeable battery plates are useful too, although they do make the design quite bulky. It's also worth noting that you can't charge two different battery types simultaneously. But if you just want to charge two batteries of the same type quickly, it's difficult to beat.

ALL PRICES ARE APPROXIMATE STREET PRICES

Compatibility
ProCube3 kits are available for Canon, Fujifilm, Nikon, Olympus Panasonic, and Sony cameras.

AAs
You get a tray for four AA batteries that clips on top magnetically. But it can't be used when camera batteries are in place.

pro CUBE3 hahnel
1365mAh
56% 80%

Amateur Photographer Testbench Recommended ★★★★½

Display
A clear LCD display shows the batteries' charge status in percent and the mAh supplied.

Output
A 2A USB-A output on the back allows you to charge other devices once the batteries are full.

At a glance

- Charges two batteries in two hours
- Interchangeable battery plates
- 4x AA battery tray included
- USB-C input: 10W minimum, 30W for fastest charging
- LCD display
- Available for all major camera brands

KIT CONTENTS

In the box, you'll find the charger unit with one plate fitted, plus various others depending on the brand. You also get a nice USB-C cable and a tray for four AA batteries that clips on top of the charger. Everything is packed neatly with minimal use of plastic.

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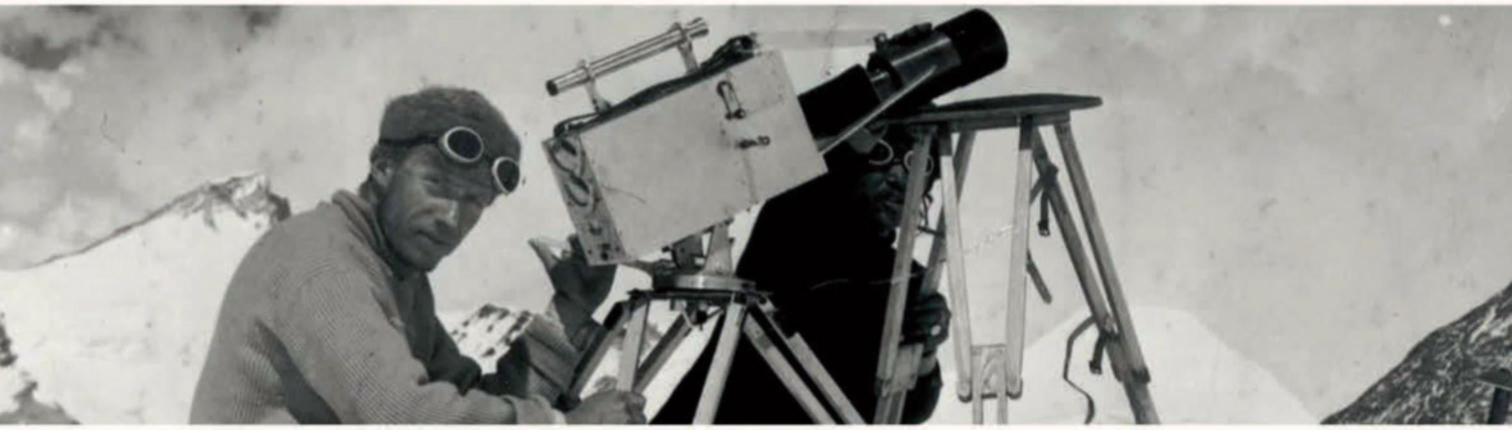
An exclusive evening at the RGS



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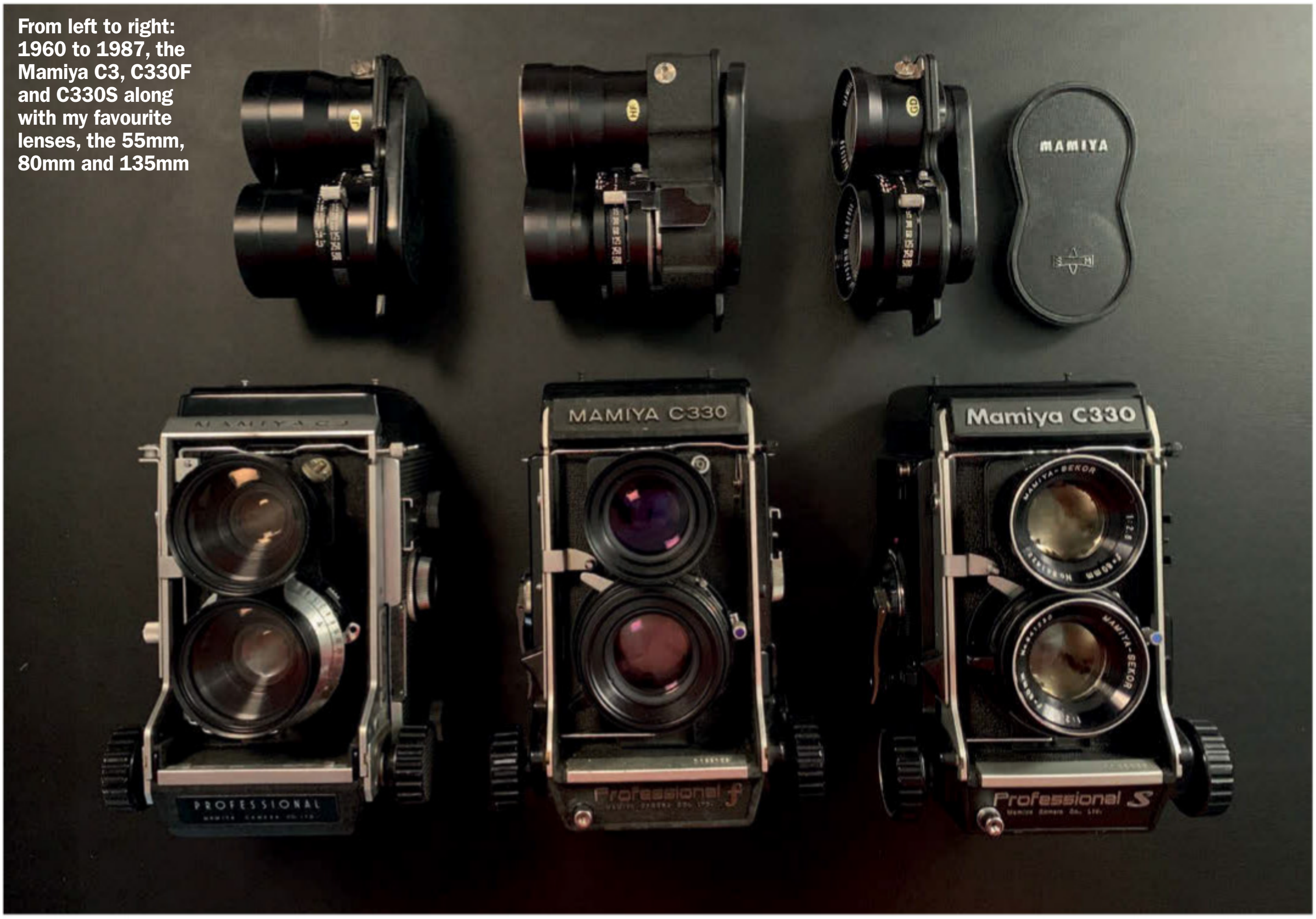


From left to right: 1960 to 1987, the Mamiya C3, C330F and C330S along with my favourite lenses, the 55mm, 80mm and 135mm

ALL PICTURES © DAVID CLAPP

Seeing **squares**

A humble 1960s Mamiya C3 trained **David Clapp** to see squares which became the start of his medium format journey

My love affair with Mamiya began in the most unusual of ways. It came out as the antidote to the terrible time I was having after my return to film in 2015. I had made the rather crazy decision to buy a large format camera, and the experience was not going well. I met up with a local film photographer, Andrew Nadolski, and vented my frustrations over a coffee. He told me to sack off my large-format dream for a while, get a medium format and 'just go and have some fun'. So, one afternoon in Camera Centre in Cardiff whilst running an experience day for Canon UK, I saw holy light coming from a glass cabinet that pulled me in like a tractor beam.

First purchase

My first purchase was a mint Mamiya C3 for £150 that came with a 65mm lens. Introduced in 1962 and produced until 1965, Google informed me it was a groundbreaking medium-format twin-lens reflex (or TLR) camera that

Above: The power of the camera's bellows system and its close focusing distance made me understand how much more capable this camera system was than a Rolleiflex
Mamiya C3 and 65mm f/3.5 Chrome lens with Pro 400H film

Left: With the huge waterfall behind me, this scene was almost comical with its torn windsock. Comparing this with the digital version made me understand things better
Mamiya C3 and 65mm f/3.5 Chrome lens with Portra 400

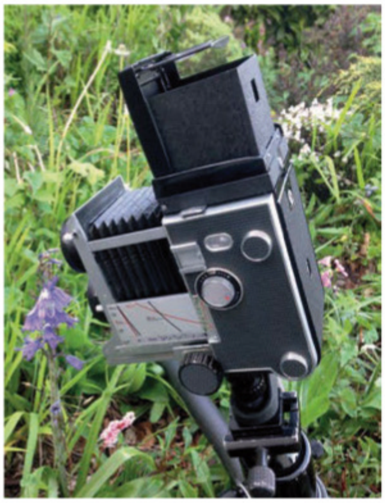
bridged professional and amateur markets with a unique versatility by offering a TLR first – interchangeable lenses. This was a rare feature at the time and Mamiya began offering a range of lenses from 65mm to 250mm. It was arguably rather heavy and bulky but offered so much more versatility than its fixed-focal-length Rolleiflex competition. This appealed to me.

Despite having virtually no external signs of use, the focusing screen had seen better days, so I bought two replacements from Rick Oleson in the USA through his company, Brightscreen. What a difference! That summer, I shot anything and everything with the C3, using colour and black & white negative, from landscape scenes to portraits or friends and a local holiday. I even used it for flower portraits, all thanks to my next purchase – the paramender.

The paramender

This bizarre piece of kit is essentially a 5cm centre column that corrects the parallax error by aligning the viewing lens with the taking lens, for accurate framing and composition. It lifts the camera upwards after you've composed, and focus is achieved. Simply focus on a flower centre, then crank the charming handle and the camera is lifted up 5cm to align the taking lens with your subject. This does make the disconnected experience rather weird. When you look through the viewfinder, you're no longer looking at the subject, just the space above it.

Hungry for more 'old junk', as my wife now affectionately calls my vintage cameras, a few months later Andrew sold me an unused Mamiya C330F and 135mm lens. Then came a slew of lenses from eBay. I bought an 80mm f/2.8, a



The Mamiya C3 and paramender in use

MY FAVOURITE LENSES

Mamiya Sekor 55mm f/4.5 (30mm equivalent)

The 55mm is an exceptionally good option and gives a 24mm wide angle equivalent to the Mamiya TLR. It's a bit soft on the outer edges, but it's an extremely versatile optic. Performs better at f/8 than wide open.

Mamiya Sekor 80mm f/2.8 lens (44mm equivalent)

I bought a standard black version and the 'blue dot' version (marked on the shutter advance) that came with the C330S. Although the blue dot version has better coatings, I can see no visible difference to the lens. Both are superb, with great sharpness and contrast.

Mamiya Sekor 135mm f/4.5 lens (74mm equivalent)

The 105mm is a favoured optic but I considered the 135mm to be the better spacing. It has superb sharpness and it's the point where the camera handling starts to get a little extended so you will need a camera bag rather than a camera case.

Mamiya Sekor 180mm f/4.5 lens (100mm equivalent)

This lens is truly magic. Although the camera starts to look like a cine camera, and it requires a tripod to get sharp shots. The 180mm can make beautiful portraits and highly detailed landscape images and really excels.

Left: Stopping the lens down on the 55mm is really sharp. Using an optic strap to carry the weight, looking through the ground glass, its easy to shoot lower shutter speeds
Mamiya C330F and 55mm f/3.5 lens with Pro 400H film

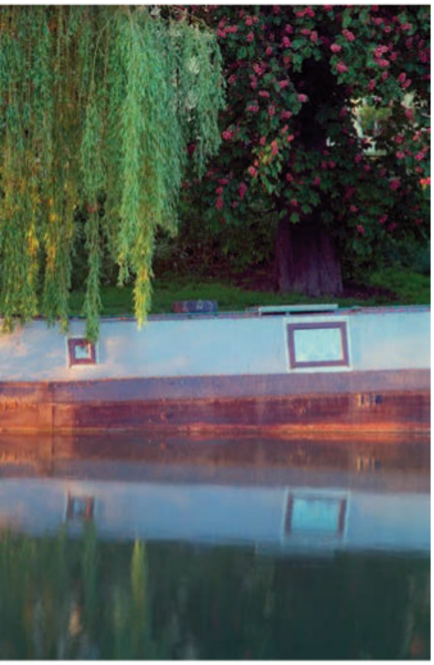
Right: A simply beautiful result from the camera and film combination. It really made me understand how powerful a tool the TLR could be
Mamiya C330F and 135mm f/3.5 lens with Kodak Ektar 100 film

180mm f/4.5 and finally a 55mm f/3.5 wideangle. The 180mm makes it look like a Super 8 cine camera and I am really fond of the look.

The leaf shutter lenses are extremely good and similar to large-format lenses in layout. They don't contain the same micro contrast and bite of the later RZ range or any modern glass, but they have a superb smoothness and rendition. They're easy to use, well laid out and (let's face it), they look so cool.

Left: Shot vertically upwards, yet holding the camera in a horizontal position, you avoid any neck strain, thanks to the 90° viewing angle
Mamiya C330F and 80mm f/2.8 lens with Pro 400H film

Right: With those delicious vanilla and cyan colours, the image looks like it was a page from a 1970s guide book. The digital version looked very boring in comparison
Mamiya C330F and 135mm f/3.5 lens with Kodak Ektar 100 film



Approach

Experiencing the square format for the first time makes you feel somewhat disarmed. The camera's internal mirror flips the picture the right way up, but it's still the wrong way round. The first few weeks are spent driving yourself mad, turning left to right. Plonking everything in the middle seems obvious, but you soon learn to look for a rule of thirds. Square is delightful and it feels artistic and mature.

Experiences in the Loire Valley made me trust the C330F and it was here that I realised the camera seemed to capture castles and historical buildings with an undeniable feeling of time.

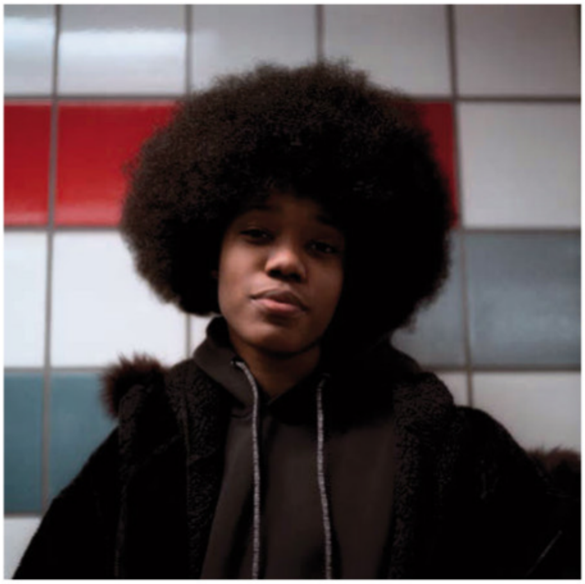
Leap into Chicago

In 2018 I went to Chicago with the C330F and it was here that the system began to truly shine. With rolls of Pro400H and Portra 400 film in my pocket, an 80mm lens and a head full of Vivian Maier, the objective was to capture its people and their personalities. The skies were overcast and I felt very nervous. I metered every few hours, set the camera to f/2.8, overexposed by two stops and chased anyone with style.

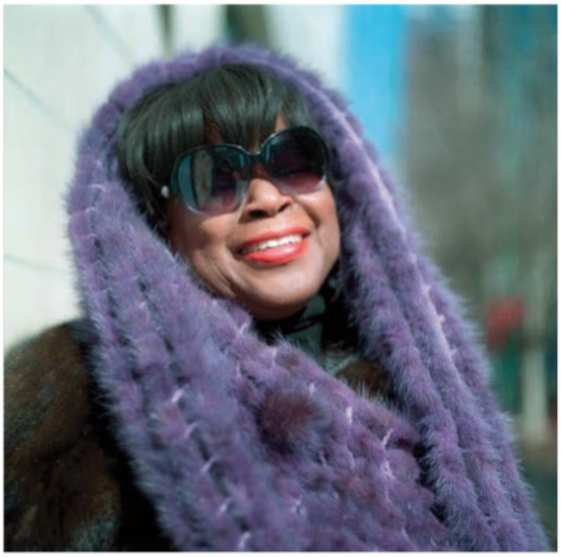
The camera's vintage appeal was a wonderful talking point which set people at ease. Looking down into the viewfinder, my British accent and my energy was always subverted downwards onto the ground glass, so everyone was comfortable and open to the experience.

It's a brick

The C330S is the lightest of the three and made between 1983 and 1994, but it's still got brick genetics. It came to me by pure accident from Ffordes in Inverness and I couldn't refuse the price. It has the brightest ground glass screen and feels very balanced in the hand. Any photographer who gazes at the appealing design will marvel at the Mamiya; that is until they lift it up. AP



Coming out of an Underground station, this wonderful girl let me take her portrait against the entrance tiles. She was so in command of her look!
Mamiya C330F and 135mm f/3.5 lens with Pro 400H film



Why it works

I spent just over a week in Chicago and shooting its colourful people was such an experience. This wonderful lady was going into Whole Foods when I spotted her and asked her for a portrait. 'Who me?!', she exclaimed as I held up my vintage camera with a smile.

She ran a vintage clothing store and after I warmed her to the idea, I explained that I thought she was a woman of immense style. I had around a minute to find the right background, meter and focus. A great tip is to explain you are crafting a portrait not a digital snap. With the camera set to f/2.8, critical focusing was key. I took two shots, this one bursting with character. Her gentle smile, the subtle lean back – I struck photo gold. The image was taken using Pro 400H – it's so sad it's been discontinued.

With an intentionally more muted look, thanks to the choice of film, this garden flower is focused using the paramender
Mamiya C3 and 65mm f/3.5 lens with Pro 400H film

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AMP2422

LETTER FROM THE EDITOR

Dear reader,

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Nigel Atherton, *Editor*

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Tuesday 10 September 2024

Amateur Photographer

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Leica D-Lux 8
Leica revives the zoom compact – but can it challenge the **Fujifilm X100VI**?

Close-up magic

Six macro photographers share their contrasting approaches

Focus stacking in Lightroom
How to maximise the depth of field in your macro shots

Photography's 200th birthday
Two centuries since Niépce made the first recorded image

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LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Zip it

Your recent special issue, about saving money and simplifying your equipment, has galvanised me to try to shoot with my 'reduced kit' for a year. I've managed to squeeze together a range of E-mount lenses into a zippable container, bought from a charity shop, that is basically the size of an A4 piece of paper, and deep enough to hold the lenses. So my kit is as follows:

- Sony 11mm F1.8 (this is the luxury item)
- Sony 20mm F2.8 plus 16mm adapter
- Viltrox 28mm F4.5
- 7Artisans 35mm F5.6
- TTArtisan 50mm F2
- Sony A5100

That's an APS-C range of 16.5mm up to 75mm. Yes, I could have just got a zoom lens, but portability, including pocket-ability, was important. Plus each lens has its own characteristics/limitations that can bring something extra to the party that a single homogeneous zoom might not. The fixed-aperture lenses have already given me a sense of freedom when taking photographs. So it's a lighter, hopefully more creative, 2025 for me!

Rob Mann

© ROB MANN

Rob's reduced kit, in his container

Well done – it's great to see you getting real benefit from the magazine. We'd love to hear about other readers' space and money-saving solutions too.

Win! SAMSUNG A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

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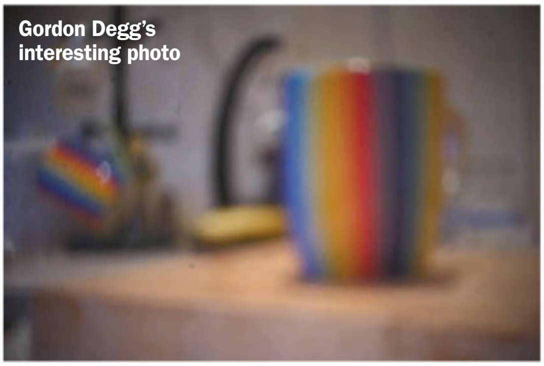
Gordon Degg's interesting photo

© GORDON DEGG

Driller is killer

Thank you for Will Cheung's inspiring feature on revitalising your photography (AP 11 February). I drilled a 0.02in hole in the body cap of my Panasonic GX9 camera on my lathe. The results show that the hole was too small but the result was interesting. With a 0.31 diameter hole I could use all the sensor. I have attached a photo.

Gordon Degg

Lay off Adobe

After completing some editing from a recent model shoot, I finished reading my copy of AP. Yet again there was a letter about the extortionate price of the Adobe Creative Cloud Photography package.

Yes, the price has gone up by 30% but over the same period, worldwide inflation has exceeded 30%. Second, the Adobe package is an integrated, comprehensive workflow tool. Straight after my shoot I transferred all 350 raw images to my computer using Lightroom. I then did a quick run-through to cull and tidy up the images and ended up with a set of 347 JPEGs which I sent to the model.

After getting her selection, I returned to Lightroom this evening and selected those images and also a further 30 that I liked. I then edited them using Lightroom and where necessary I flipped into Photoshop and back again. This integration is great as it means that Lightroom manages the whole process. Finally, I produced a set of 75 fully edited pictures as both PSD and JPEG.

Total editing time over the two days was two and a half hours. That's value for money. People will spend thousands on cameras, lenses and accessories yet baulk at paying for quality software.

Alan Moss

The Photography package works well for many. Not everyone likes the monthly subscription model, but Adobe now has plenty of 'single purchase' competition, which is good for consumer choice.

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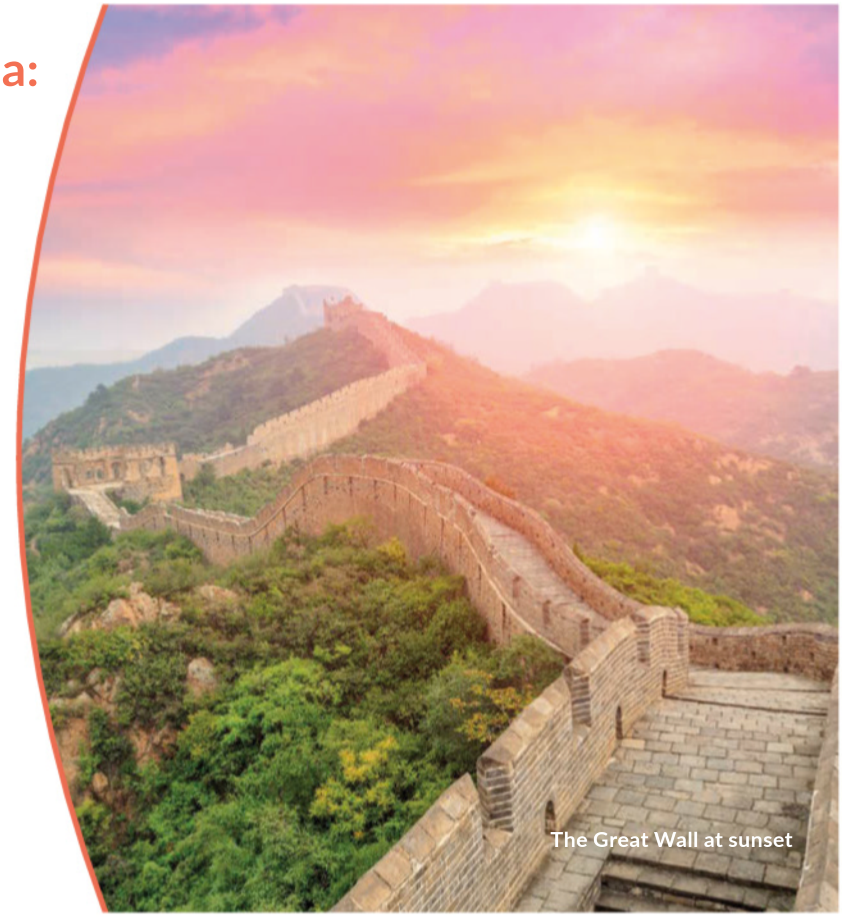

The Great Wall at sunset

It's good to share

Our favourite photos posted by readers on our social media channels this week

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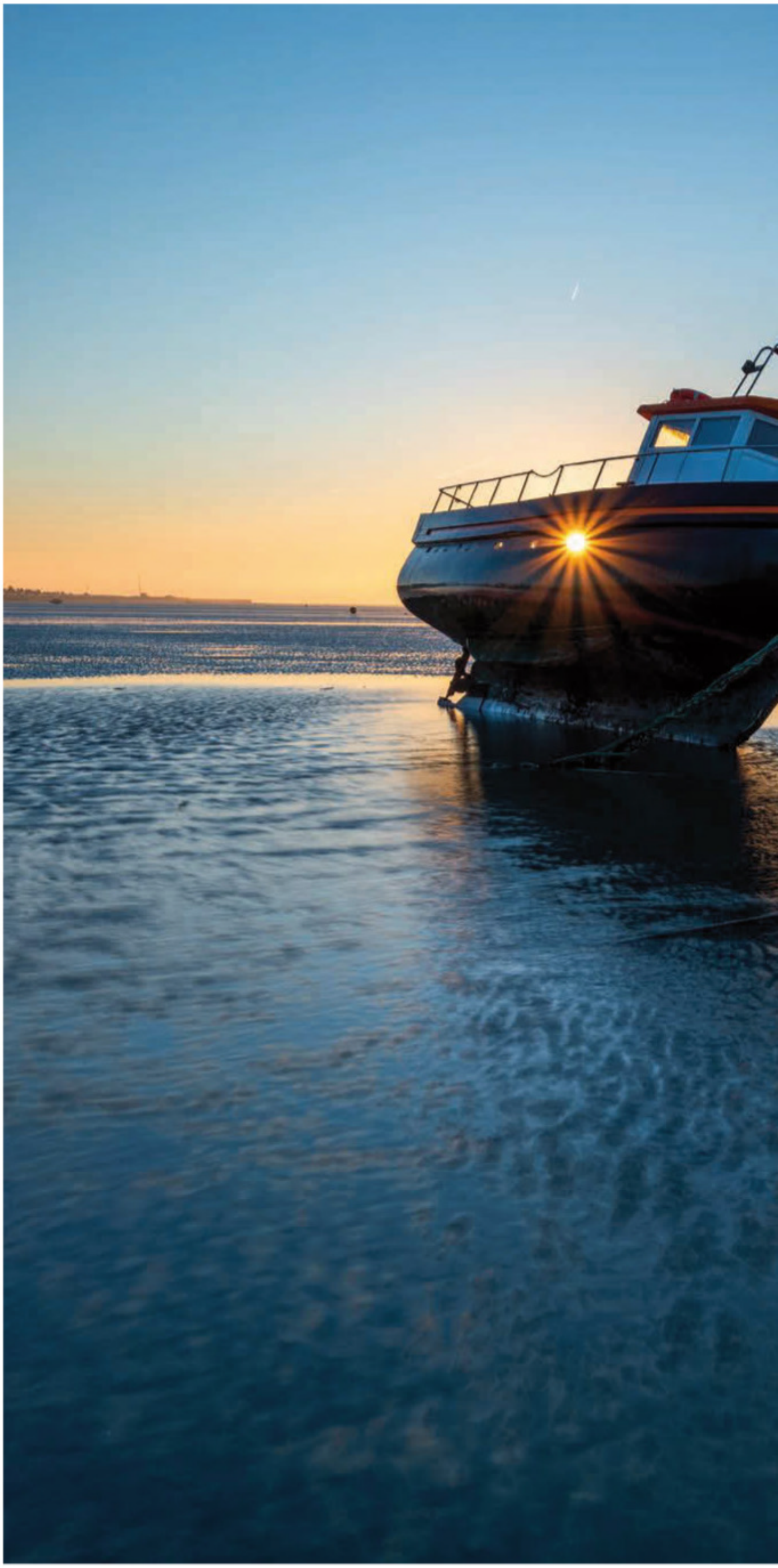
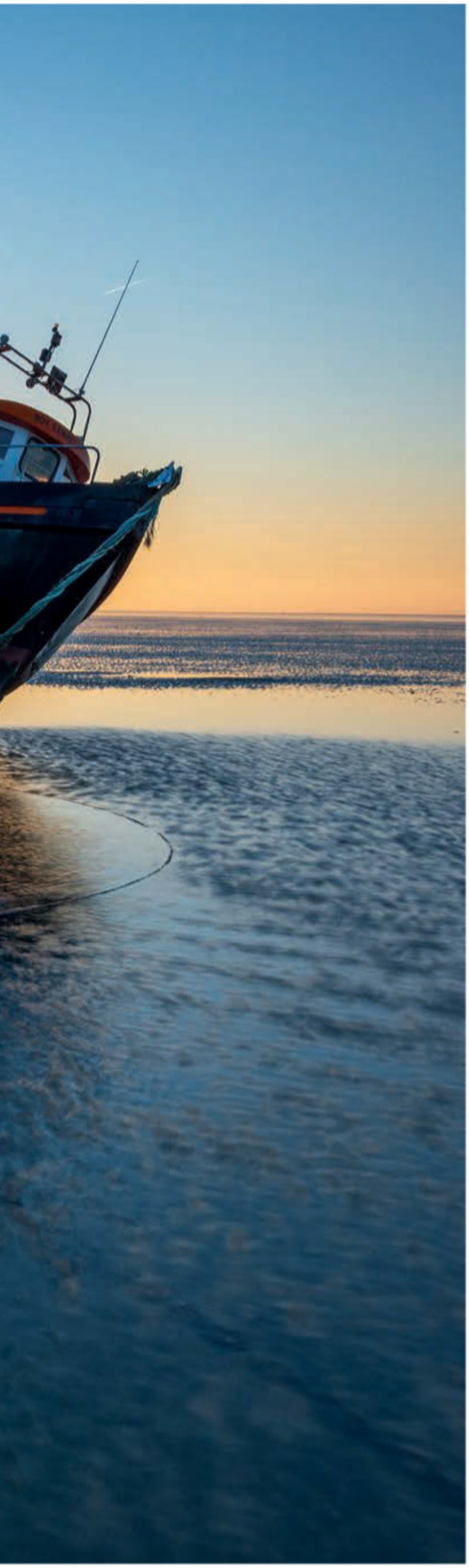


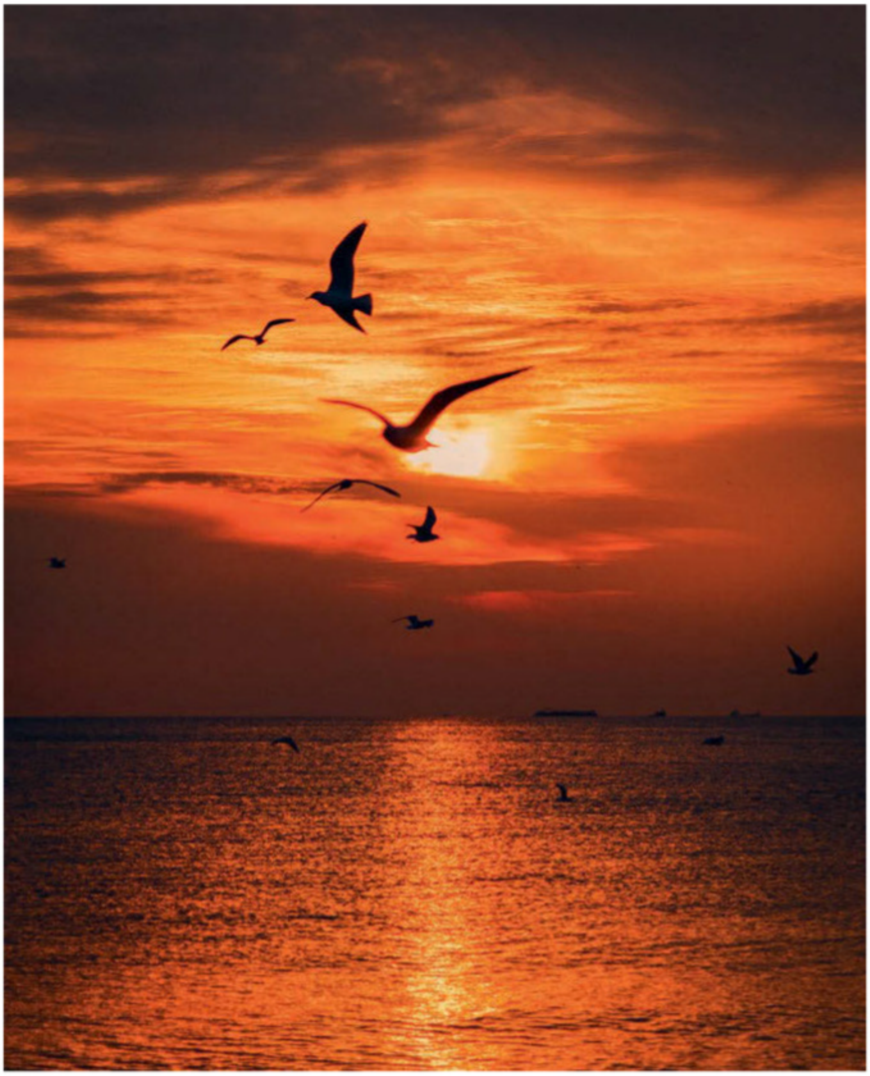
Through the Keyhole
by John Wakeling

Nikon Z5, Nikkor Z 14-30mm f/4 S, 0.6sec at f/11, ISO 100, 24mm

'Wading out into the Thames Estuary for sunrise, looking for interesting boats and chains for leading lines. We spent most of our time at "Boy Samual" and we decided to stick it out until we could get a sun brush through the boat. It was worth the wait!'

Instagram: @johnw_photography
YouTube: johnwphotography



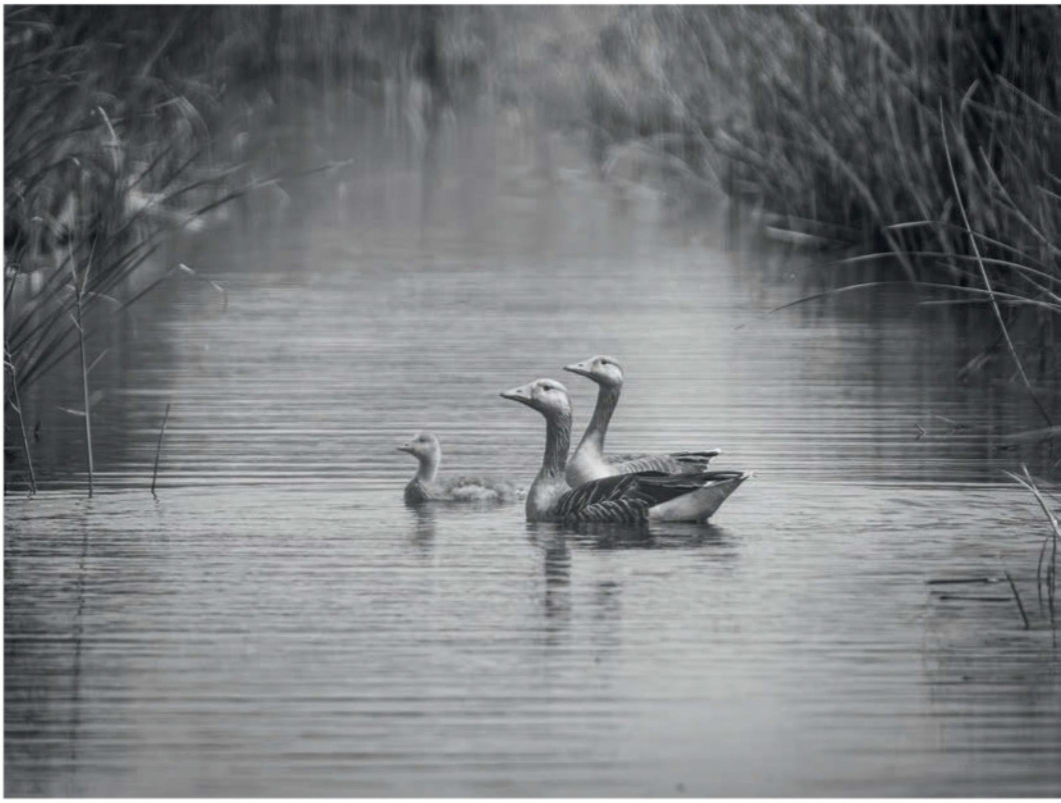


The Wings of Freedom
by Anıl Gedik

Sony A6700, Sigma 18-50mm f/2.8, 1/4sec at f/2.8, ISO 100, 50mm

'On a lovely Istanbul afternoon, the sun melts into the sea, painting the sky in fiery hues of orange and gold. Silhouetted birds glide effortlessly through the warm breeze, their wings outstretched in perfect harmony with the fading light. Their graceful flight adds a touch of freedom to this breathtaking moment of nature's quiet perfection.'
Instagram: @anilgedik

It's good to share



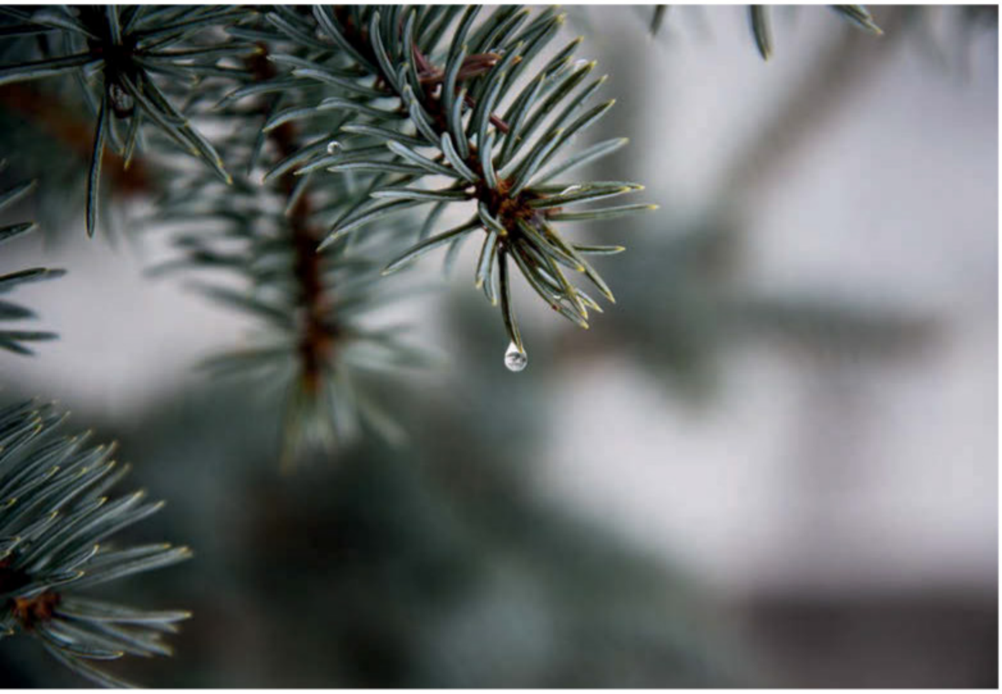
To Love is to Look and Lead by Claire Anthony

Nikon D3300, Tamron 100-400mm F4.5-6 DG OS HSM, 1/200sec at f/6.3, ISO 400

'One Saturday afternoon, back in May 2023, I paid a visit to Strumpshaw Fen for the first time. I didn't come across many wildlife that day, except for this sweet family of greylag geese. They swam up and down among the fens posing in several positions for me, enabling me to create this lovely image. Seeing and watching them made my afternoon.'

Instagram: @misscurlook89

We also liked...



Isolated Winter Droplet by Crystle Valentina Sequeira

Nikon D750, 24-120mm f/4, 1/80sec at f/5, ISO 320, 500mm

'The winter season is fascinating for photographers. Despite the bitter cold, you can find interesting photo compositions, especially in macro mode. There is a lot of isolation around you so it is just you and your camera without any human subjects. Pine trees and snow are very reminiscent of winter. If you look closer, you are able to isolate a glimpse of frozen water droplets from the edges of these pine branches and this was something I was going for in my photo composition. After a brief snow spell in my neighbourhood, I decided to venture out with my camera and try my luck to capture some of these intricate details around the pine trees. The final shot was executed with a beautiful frozen water droplet in frame, along with a nice depth of field to give the isolation factor to the image.'

Instagram: @crystlevs

Want to see your pictures here? Simply share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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Street Life

Scope and Contest Rules:

The competition has two categories. **Single:** You may submit one picture based on the theme of 'Street Life'. **Series:** You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

NATIONAL DEADLINE: MAY 15TH 2025

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

EISA Maestro Photo Contest 2025
Street Life

INTERNATIONAL JUDGING: JUNE 2025

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/ websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

1 Battle of Cheriton
by Sarah Townley

2 Evil Clown by Bob Hart

3 Between Takes
by Trevor Morecraft

4 Milky Way over Kimmeridge Bay by Tony Cowburn

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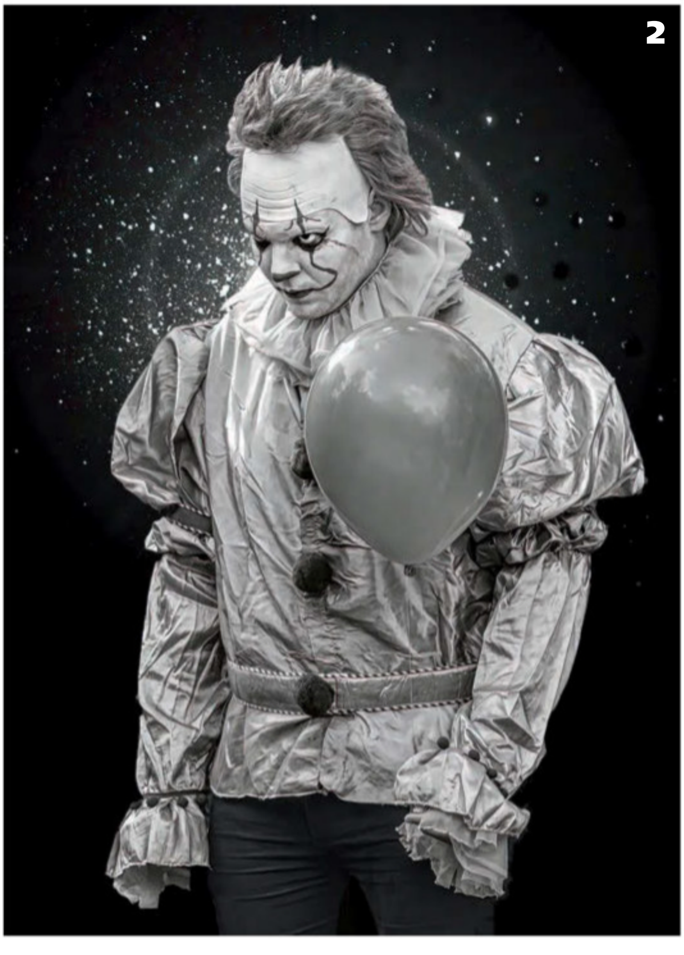
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Join the Club

Going strong since 1923, WPS is a large, welcoming, and lively club that offers plenty of varied photographic activities

When was the club founded?
Winchester Photographic Society (WPS) is one of the South's most popular and friendly photographic societies, and one of the oldest, having been established in 1923 (thus 2023 was our Centenary Year). We have a wide and varied membership, from absolute beginners to the experienced and advanced.

It all began when Mr Francis Blake Heathcote Wride, a local chemist with a shop in Jewry Street, Winchester, wrote to the *Hampshire Chronicle* to suggest forming a photographic society in Winchester. The response was instant. A general meeting was arranged and advertised for Saturday 17 November 1923 when 'all photographic workers box camera user upwards', were invited.

Over 40 requests for membership were received before the initial meeting. Mr. Heathcote Wride was appointed as the Hon.Secretary and a small group was formed to decide on the rules and syllabus. The subscription was fixed at 5s. per annum. Affiliation to the Royal Photographic Society was obtained and contact made with other local photographic societies in the area who offered help. The objectives were the 'advancement of photographic interest in the district, by means of frequent meetings for discussion, a series of lectures on photographic topics, exhibitions of members' work, and outings during the summer', statements which hold true to this day.

The headmaster of Winchester College, Dr MHJ Rendall MA LLD, accepted the presidency of the society. Five vice-presidents and a committee were appointed which included the Mayor of Winchester, two doctors, chemists and two ladies. On 25 January 1924, the first Annual General Meeting was held at the premises of Messrs Gudgeons, Southgate Street, attended by 58 new members. The constitution, rules and a programme for the first four months were accepted. The society was off to a flying start! In that first season, lectures were held on the second and fourth Tuesday in each week and included many topics. The opening night was held at the Winchester College Science Hut on 5 February 1924 with a lantern slide lecture shown to an audience of over 60 members and their friends. There followed a series of talks for beginners, lectures on different photographic techniques, practical demonstrations and inter-club competitions.

There was enthusiastic support for a Portfolio competition where each member would enter one mounted print a month. The pictures were then circulated to entrants who were asked to write critiques on each other's work. For the first competition, titled 'Limited Area', photographs had to be taken within a defined area. This was later incorporated into the Annual Exhibition.

What does your club offer to new members?

As one of the largest and most dynamic clubs in the South we have plenty of photographic activities and opportunities for new members to get involved in, not just on our regular Tuesday nights. Designated New Member Representatives play a key role in welcoming new members and helping them integrate into the society. There are Special Interest Groups (SIGs) for:

- Beginners, especially new members of the society
- Improvers
- Projects, for people who are interested in sets of images
- Drone activities group
- Distinctions with the RPS and PAGB etc.
- Members Website, Facebook and Instagram Groups

Our members include professionals, SCPF Assessors, advanced amateurs, specialists and those who are completely new to photography.

Describe a typical club meeting

The most important element of our society is the weekly Tuesday evening meeting at various Winchester venues, throughout our September to June season. In addition, we offer optional and smaller special interest group meetings on most weeks of the season, at smaller venues. There are five PDI and five Print Competitions in four classes from Beginners to Gold each season interspersed with SCPF competitions, fun competitions, members' critique sessions, visiting lecturers and other events. We Zoom most meetings for members who may be unable to attend.

Do you invite guest speakers?

Recent speakers have included:

- Doug Allan, the *Blue Planet* cameraman.
- Guy Edwardes, Dorset-based professional landscape, nature and travel photographer.
- Marc Aspland HonFRPS, Chief Sports Photographer for *The Times* amd *Sunday Times*.
- Bill Ward (actor), award-winning, self-taught photographer (mainly landscapes) and running workshops for Light and Land.
- Charlie Waite, British landscape photographer.

Do members compete in regional or national competitions?

We are affiliated to the Southern Counties Photographic Federation (SCPF), which runs competitions between clubs in the South and which in turn is affiliated to the PAGB and FIAP. We also run two very successful exhibitions each year: an annual exhibition for members and a national exhibition. The Winchester National Exhibition for digital images, open to all UK-based photographers, is a member of British Photographic Exhibitions (BPE).

How many members do you have?

WPS is one of the larger clubs within the Southern Counties Photographic Federation with 150 members. Members receive a weekly email newsletter with up-to-date news, recent announcements and details of forthcoming WPS and local events.

Are there any residential trips or outings?

WPS regularly holds organised events and workshops for specific activities such as birds of prey, studio, night shoots etc.

Do you have any funny stories about the club?

It is interesting to note that in one of the early lectures in 1924, a speaker on pictorial photography advocated the technique of 'faking', such as replacing a sky in a landscape. In a later lecture by another experienced photographer, the use of 'faking' was deplored – as controversial a topic then as it is today!

What are the club's goals for the future?

Our aim is to promote photography, recruit new members and help all members improve and advance all aspects of their craft including the development of mobile phone, drone and infrared photography. Whatever the future holds, Winchester Photographic Society will remain true to its original aims and objectives as defined in our Constitution, which are 'the promotion, encouragement and enjoyment of all branches of photography' but will always rely on its members for their innovation, creativity and dedication. AP

5 Cold in South Georgia by Ray Hems

6 Sami Kota and the Northern Lights by Simon Merryman

7 Pelicans Shout Where's the Fish by Corinne Kozok

8 Forgot the Camouflage by Helen Otton

9 Two Ramblers and a Raven on the Fells by Glyn Paton

10 Under the 5.15 to Brighton by Mark Whitlock

11 Clustered Bonnet, New Forest by James West

12 Street Child by Anne Ruffell

13 Elephants Feeding in the Evening by Mike Lane

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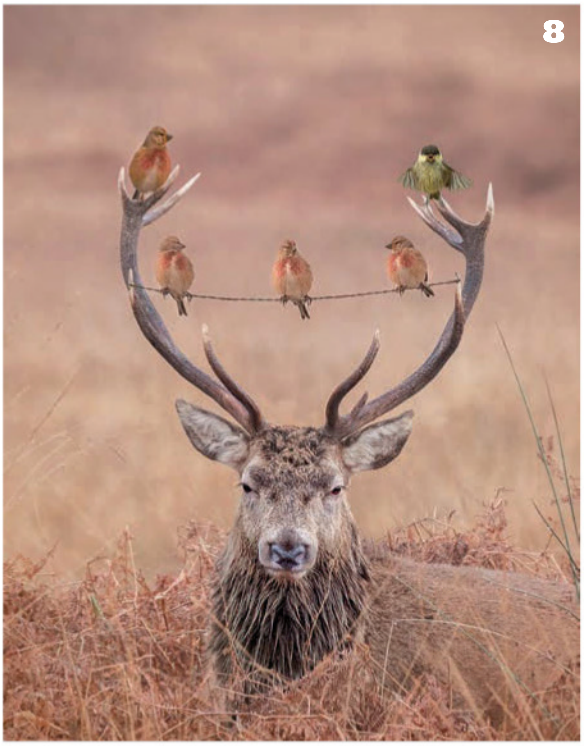
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14 **The Potters Hands by David McKibbin**

15 **Antwerp Station by Eric Blake**

13

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15

Club essentials

Winchester Photographic Society

The Arc, Winchester, SO23 8SB

Meets: Tuesdays from Sept to June

Membership: £90

Contact: Gordon Brown, via winphotosoc.uk/info/committee/society-officials/#committeecontact

Website: www.winphotosoc.uk

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Buying Guide

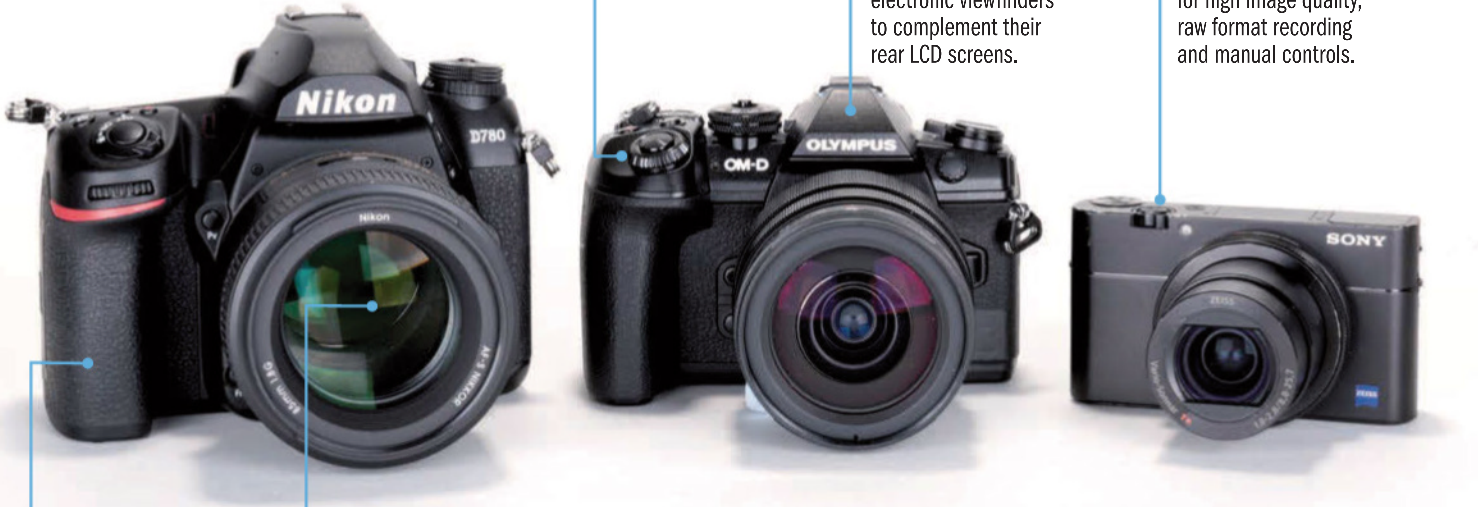
105 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.



Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

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Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	·	225	20	·	·		3.2		·	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
NEW Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z 6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
NEW OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414

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Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
NEW **Panasonic Lumix G97**	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1	£2199	4.5★	24MP full-frame mirrorless with exceptional viewfinder	FF	24.2	L-mount	204,800	3840	·	225	9	·	·		3.2	·	·	380	148.9	110	96.7	899
Panasonic Lumix S1H	£3600		Specialist full-frame mirrorless model designed for pro-level video	FF	24.2	L-mount	204,800	4096	·	225	9	·	·		3.2	·	·	380	151	114.2	110.4	1164
Panasonic Lumix S5	£1800	4.5★	Compact-bodied, enthusiast-focused model designed for both stills and video	FF	24.2	L-mount	204,800	3840	·	225	7	·	·		3	·	·	440	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

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DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4★	Fully featured upper entry-level DSLR includes 4K video recording	APS-C	24.1	Canon EF	51,200	3840	·	45	7	95	·	·	3	·	·	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS-C	32.5	Canon EF	51,200	3840	·	45	10	100	·	·	3	·	·	1300	140.7	104.8	76.8	701
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**				**SCREEN**				**DIMENSIONS**			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	·	12	·	·	·	3in	·	·	440	136.7	97.2	131.5	812
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·		220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
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6D body box	£499
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80D body box	£499
650D body	£299
BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

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M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

CANON AF LENSES USED

8-15 F4 L USM	£799
10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
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17-40 F4 L USM	£249
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18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£699
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
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100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
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70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
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TAMRON 70-300 F4/5.6 VC USD	£249
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MBD-16 (D750)	£99
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18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
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20 F1.8 AFS box	£599
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24-70 F2.8 AFS VR box	£1299
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35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
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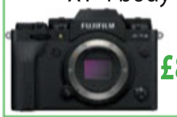

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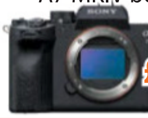

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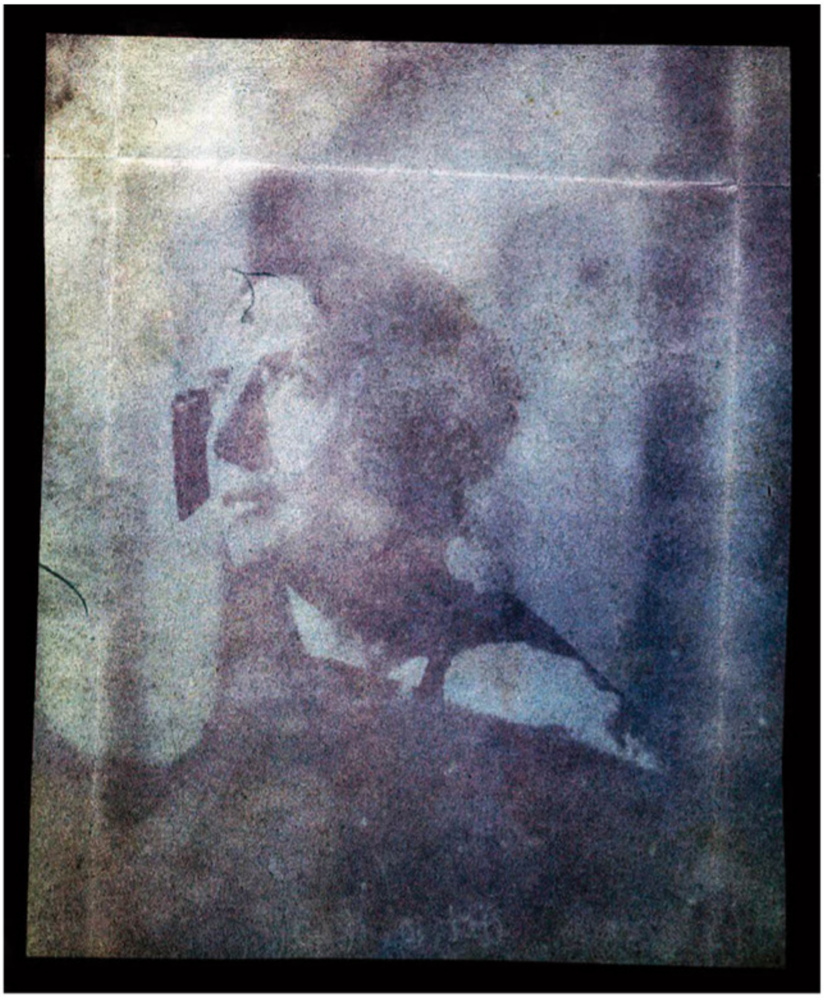
Final Analysis

Paul Hill considers...

Constance Mundy (circa 1840), by W H Fox Talbot



ROYAL PHOTOGRAPHIC SOCIETY / SCIENCE & SOCIETY PICTURE LIBRARY

Considering how universally pervasive camera-made imagery is now, it is astounding that it is only in the past 40 years that photography has become a university undergraduate degree subject; even more remarkably, the history of photography is only studied at MA level in three British universities. This may explain why vital information around the role of women at the inception of the medium 186 years ago is only lately being uncovered.

Most photographers know about the cyanotypes made by Anna Atkins (1799-1871), but not many have heard of Constance Mundy (1811-1880). She married photography's originator, William Henry Fox Talbot, in 1832 and was the first woman to use his process. Importantly, many experts think she made a more significant contribution than has been acknowledged. I believe she should have equal pioneer status. Hence this column, in the week of International Women's Day.

My early awareness of Constance came when I taught photography in Derby and was told she was born just outside the city. So, when we set up a master's course in the history of photography at De Montfort University, Leicester, over 20 years ago, I was delighted when our department offered to put online a unique research resource – the letters of Fox Talbot, including those written by Constance.

Camera Lucida

Photogenic Drawing, as it was called then, reflected how the early pioneers sought to imitate easel art. That was reflected during the honeymoon of the Talbots when Henry realised what a terrible artist he was, compared to his wife. He came back determined to redress that by trying to accurately reproduce and preserve what he saw through the lens of his drawing aid – the Camera Lucida. Being a polymath, he used his experimental knowledge of chemicals and optics to capture the framed image. With considerable help from Constance, he evolved the negative/positive process which was photography.

This technically imperfect portrait of Constance by Henry gives clues to how the first photographs were made. Fine-quality writing paper coated with a light-sensitive emulsion, and waxed to make it translucent, was placed into the back of small wooden box-shaped cameras, which Constance called 'mousetraps'. The view in front of the camera registered itself after several minutes (or hours depending on the light) onto the paper negative. Then the negative would be removed and chemically treated to reveal and stabilise the 'latent' image.

This would be put on top of another sensitised sheet of paper and exposed to the sun over a long time and fixed in another solution to stop the positive from fading. Because this was an opaque paper-based process, the images have a soft, painterly quality.

To give credence to Constance's contribution, here are extracts from a letter she wrote to Henry in 1839:

'I have been labouring hard at the Photographs without much success – for though some of the Pictures were pretty good I spoilt them afterwards with the Iodine.' She continued later:

'I set the Camera today to take my favourite view near the Cauldron, but I believe I failed in getting the right focus, for the outline is sadly indistinct though the general idea is perfect in its resemblance.' And concluded:

'Yesterday & Saturday were not bright enough for the Camera & Sunday was only bright during the hours of Church.'

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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